SPECIAL REPORT: IMPACT OF CLIMATE CHANGE

GARDEN DESIGN

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ON THE COVER

Created by Los Angeles-based designer Scott Shrader, this Malibu garden for Rea Laccone and Paul Perla amps up outdoor living. Photography By Jack Coyier

CLOCKWISE FROM LEFT: JON WHITTLE; JACK COYIER; JASON LISKE; JERRY HARPUR

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For more, go to gardendesign.com.

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from the editors

ROLL WITH IT

SOME PLANTS ARE FLEXIBLE BY nature. Take the red maple, for example. It is a downright magnanimous tree, forgiving extremes in heat and cold, wet and dry, and found thriving as far south as Florida and as far north as Newfoundland. There are other plants that take it as it comes too, like hostas, purple coneflowers and agaves. Some plants even have mechanisms to deal with stress, like going dormant if conditions aren't quite right. "I'm going to take a nap now, thank you."

It's the tough, adaptable plants that will fare best year-round in American locations impacted by global warming, which is somewhat of a misnomer, since climate change is about a greater range of extremes of all kinds, not just increased temperatures on the top end. Punctuating the end of our feature well, look for Jenny Andrews' groundbreaking story, *A Change in the Weather*, page 74, which brings to light environmental issues that gardeners have been murmuring about for years — but has there been such a clear and pointed overview that helps us consider the weather's impact on our own backyards?

"The big story in California and the Southwest will be water, or the lack of it," writes Andrews. Our Living Green column, page 42, deals with just this. A design by Christy Ten Eyck for a Phoenix-area garden figures in recycled materials, water-wise plantings and permeable hardscaping. Let's not leave out the gorgeous factor. What this garden gains in environmental consciousness it does not lose in beauty.

Gardeners too are flexible: We play with plants and come up with ideas that please the senses and work best in our environment. We can't fight nature, so we roll with it. Louisa Jones' story, page 82, about French nurseryman Olivier Filippi's Mediterranean approach to gardening addresses climate change and then some. As she writes: "Today, when all continents are threatened

with dramatic climate variation, chemical pollution and unprecedented water shortages, his approach is changing minds and methods at a great rate. Olivier insists that drought and poor soil should not be approached as a limitation but as an opportunity for gardeners to experience new pleasures in harmony with, and not in opposition to, nature's own designs."

That's the spirit.

Sarah Kinbar

SARAH KINBAR/EDITOR

CHELSEA STICKEL

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contributors

CLIMATE CHANGE IN EFFECT

We asked our contributors: Are you growing plants once found only in more southerly climes?

◀ **Janis Nicolay**, *photographer*
Modern Modes, p. 48: "Living in Vancouver, B.C., we can grow quite a number of plants from warmer climates. I have not had much luck though — I'm not the most 'green thumb' on the block. But my neighbor has some pretty fabulous banana trees!"

➤ **Julie Milligan**, *stylist*
Sunset Soiree, p. 64: "I have a rooftop garden in Los Angeles — it was featured in *Garden Design* — and I rely on container plantings. The bamboo in my garden is from hotter, wetter, more tropical locales."

◀ **Debra Prinzing**, *writer*
Sunset Soiree, p. 64: "I'm the one who had to adjust to a more-southerly climate when I moved from Seattle (Zone 8) to Los Angeles (Zone 10). I can now garden with plants I used to baby and pamper (and bring indoors during Seattle winters), including *Echeveria*, *Aeonium* and other tender succulents."

➤ **Kate Karam**, *writer*
Modern Modes, p. 48: "I live in the Deep South in what the charts tell me is Zone 7b, but my plants are pretty sure it's Zone 9. Winter nights here often drop into the teens, and summer means searing heat and humidity, but my *Olea europea*, Meyer lemon trees, *Westringea* and a field of lavender are thriving — in fact, we had a small crop of olives this year. Crazy."

TOP TO BOTTOM: COURTESY JANIS NICOLAY; JACK COYIER; WILLIAM WRIGHT; DACHOWSKI PHOTOGRAPHY

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GARDEN DESIGN GREEN AWARDS

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fresh

BOTANICAL CERAMICS ❦ ONE TO WATCH: JASPER VAN DER ZON ❦ WAY HOT: BOLD BEAUTIES ❦ WHEN IN KAUAI

MICHAEL CROUSER

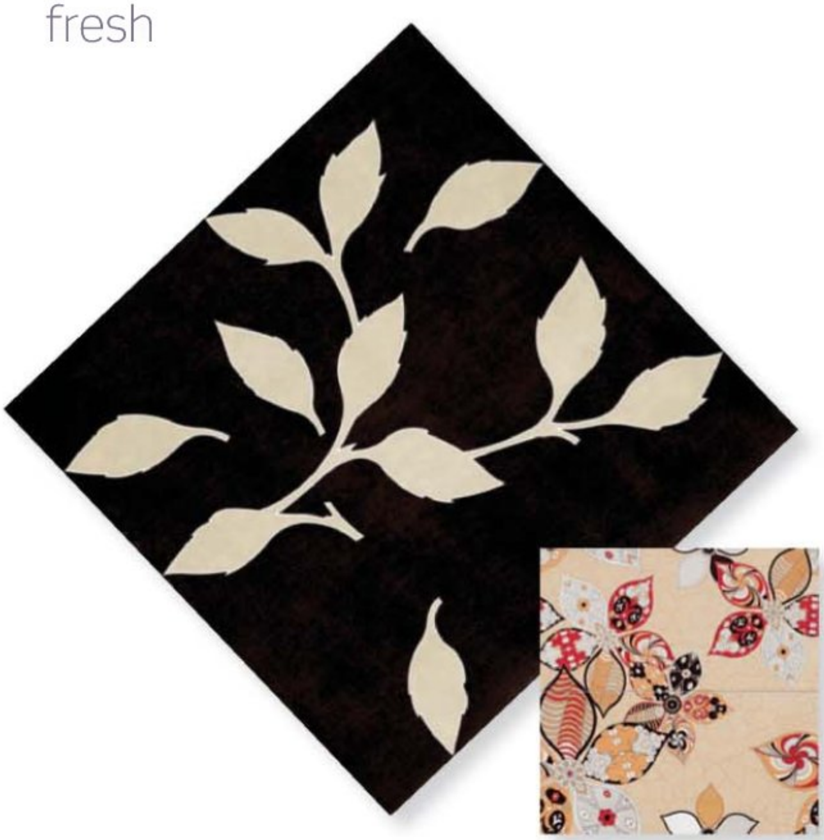
tiles in bloom

When it comes to flowers, most gardeners secretly believe that too much is never enough. So why not supplement the herbaceous kind with some of the gorgeous botanical-motif ceramic tiles now on the market for outdoor use?

As seen at the annual trade show for tile and stone, Coverings, today's flower-inspired tile designs are decidedly modern — from EmilCeramica's Cachemire design in the Zinco line, recalling 1960s Pop prints, to the sophisticated earth tones of Tile of Spain Branded Manufacturer Grespania's Adelia series. Most are imports from traditional tile centers like Mexico, Italy and Spain, but a few are homegrown.

Flower Power, a new line created for Imagine Tile by New York City floral and garden designer Rebecca Cole, features photo-realistic orange tulips, fuchsia anemones and citron milkweed pods on 8-inch and 16-inch squares. The verisimilitude is created via a new technology for firing photographic decals rated for commercial use onto ceramic tile bodies at extremely high temperatures. The striking result is "a way to keep the outdoors ever-blooming," says

Above: A bold crop of botanical tiles is emerging on the market for use in outdoor living spaces. New York designer Rebecca Cole recently launched the photo-realistic Flower Power for Imagine Tile, as seen on this outdoor coffee table.



Cole. "No water needed!" Her winter-white anemone tiles make a superb top for an antique iron table base. Cole also produces (through RebeccaColeDesign.com) a limited edition of occasional, coffee and dining tables with tile tops on rectilinear angle-iron bases, all suitable for outdoors.

For centuries, Mexican, Mediterranean and other temperate-clime cultures have used ceramic tile in their gardens and courtyards. Now, ceramic tiles are practically indestructible — less affected by heat, sunlight and most chemicals, and also highly frost-resistant — allowing design-forward tiles like the chic chiaroscuro of the Black Flowers series from Viva Ceramica to be used on covered patios, and Rex Ceramiche Artistiche's stunning but pricey Le Rhythme de l'Ombre from the MaTouche collection, with stylized leaves on a delicate pointillist background, to be utilized in a multitude of spaces.

A few caveats to consider: While the ceramic tiles themselves are mostly impervious to water, the freeze/thaw cycles can wreak havoc on the installation. Joints between tiles should be wide enough to allow for expansion and contraction; tile distributors can advise on proper spacing. Also, decorative floral tiles tend to be slippery and are best used as wall decoration, trim on archways or on stair risers, or even on outdoor furniture such as tabletops.

Think patio fountains, covered balconies and porticos, and, of course, decorative accents for swimming pools. With today's technology, allow your imagination to fire away. — Cara Greenberg

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 88

Above, from left: Le Rhythme de l'Ombre in the MaTouche collection from the Italian manufacturer Rex Ceramiche Artistiche is by special order only; EmilCeramica's Cachemire pattern from the Zinco line recalls Pop prints from the 1960s and also comes in fucsia and aquamarina colorways; Cerviva's Blossom series (as seen on this chaise) relies on sublimation printing that makes novel high-tech effects possible; Tile of Spain Branded Manufacturer Grespania's Adelia line is luxuriously tactile.

MORE FLORAL-TILE DECOR

- EmilCeramica's sophisticated Pixie Lotus pattern from the Zinco line features barely-there petals emerging from subtly metallic backgrounds, including copper, platinum and pearl. $110-145 per two-piece set of 12-inch-by-24-inch tiles. 703-751-3645, emilamerica.com
- Flowers — a sprightly mix of stylized blossoms, stems and leaves from Cerdisa's Indian Silk series — is versatile as well as vivid. Narrow 4-inch-by-24-inch strips can be used as border tiles or combined to form squares and rectangles. $10 each. 954-536-8328, ceramichecerdisa.it
- Sublimation printing — a heat-controlled method of transferring sharp digital images to hard surfaces like porcelain and ceramic — enabled the application of this large-scale abstract floral design to the Blackstone table by Luca Nichetto for the Italian furniture company Moroso. $6,443 for the 39¼-inch-by-70-inch table. 800-705-6863, morosousa.com

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One to Watch

JASPER VAN DER ZON

Thirty-one-year-old Dutch designer Jasper van der Zon (above) takes the helm at the 60-year-old Keukenhof, a garden whose mission is to promote the bulb-growing industry in Holland. Van der Zon has broken from the traditional bulb-planting style of the traditional garden (below) in favor of his innovative mixed approach (right).

Holland's 79-acre Keukenhof gardens may be the world's most spectacular, open-to-the-public trade show: an explosion of some 7 million flowering bulbs, showcasing the offerings of 93 Dutch bulb suppliers in a vivid, ephemeral annual spring display. For this 60th anniversary season (March 19-May 21) — which also celebrates the 400th anniversary of the Dutch ties to New Amsterdam (New York City) — the responsibility for designing and planting this cheery floral galaxy falls on the youthful shoulders of its new chief designer, 31-year-old Jasper van der Zon. — CG

Q: In 2008, your first year at Keukenhof, you and the outgoing designer of 30 years worked together. In 2009, you're on your own. What artistic changes are you making?

A: I'm experimenting with the density of tulips and smaller bulbs so that you get not just one height, but layers in the planting. You'll see more mixtures of bulbs and colors, rather than just groups of tulips of a single color. That's a real trend. In some parts of the garden, I'm using all warm colors — it's going to be sensational — and in other areas, harmonious cool colors that will be peaceful to walk through.

Q: Any favorite bulbs?

A: I like the old species. We are making a replica of the Leiden garden of Carolus Clusius, the man who brought tulips to Holland in the 16th century, with rare *Fritillaria*, *Allium*, *Ornithogalum* and *Narcissus* — all with very old species that are available only in small quantities.

Q: Keukenhof is open to the public only two months a year. What do you do the rest of the time?

A: In summer, I design the planting scheme on computer and order the bulbs. They arrive in early September, and I guide the gardeners in planting, which is all done by hand. We finish in early December. This winter, I'm making plans for new European beech trees to replace 150-year-old ones that are dying. We are a very old garden, with 2,200 solitaires [individually standing trees], so there is always a lot to do.

Q: Tell me about Keukenhof's plans to commemorate the 400th anniversary of Henry Hudson's voyage to the New World.

A: The Dutch should be a little proud of what we did in New York. Breukelen, Haarlem ... the history is still there in the names. We are creating a Statue of Liberty mosaic, 15 by 23 meters, made out of tulips and *Muscari*, and a walk devoted to tulips named after American people and things, most of them new. Did you know there were tulips called 'Washington', 'Hollywood', 'Manhattan' and 'Laura Bush'?

For more information, see keukenhof.nl.

FROM TOP LEFT: COURTESY KEUKENHOF (2); COURTESY CARA GREENBERG

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Way Hot Plants

BOLD AND BEAUTIFUL

The growing season is upon us and as you map out your plans for a glorious (and low-maintenance) garden, don't forget to include some heart-stopping moments. Nothing makes you say "wow!" like big, bodacious blooms. It doesn't take an acre of stunners to give your garden the punch it needs; just a few well-placed beauties in a border, or one or two in containers can add plenty of pizzazz. Check out this sampler of lovelies for inspiration. Embrace color and pop, and strike a blow for unabashed beauty! — Jenny Andrews

1

1 *Cosmos bipinnatus* Double Click 'Rose Bonbon'
This brand-new version of an old-fashioned annual flower gets high marks for pure romance. Part of the mixed-color Double Click series of double cosmos from Thompson & Morgan, this pretty-in-pink form is the first single color to be released. Rosy pom-pom blooms sit atop sturdy 2- to 3-foot stems. Like other cosmos, 'Rose Bonbon' is an easy-to-grow, long-lasting cut flower.

2 *Hemerocallis* 'Fooled Me'
A winner of the highest honor for daylilies, the American Hemerocallis Society Stout Silver Medal, this luscious early to midseason bloomer has big, 5.5-inch flowers of glowing golden yellow centered with dark red and a matching red picotee edge. Strong 2-foot stems make this a versatile midsize daylily good for large or small beds and borders. Hardy in Zones 3-9.

3 *Hibiscus* 'Jazzberry Jam'
This perennial hibiscus, a spectacular culmination of the rose-mallow breeding program of Walters Gardens nursery and selected from among thousands of seedlings, has enormous 9-inch-wide ruffled blooms of deep magenta with a red eye. Sturdy, full plants make a striking specimen in the garden from midsummer through early fall. Hardy in Zones 4-9.

4

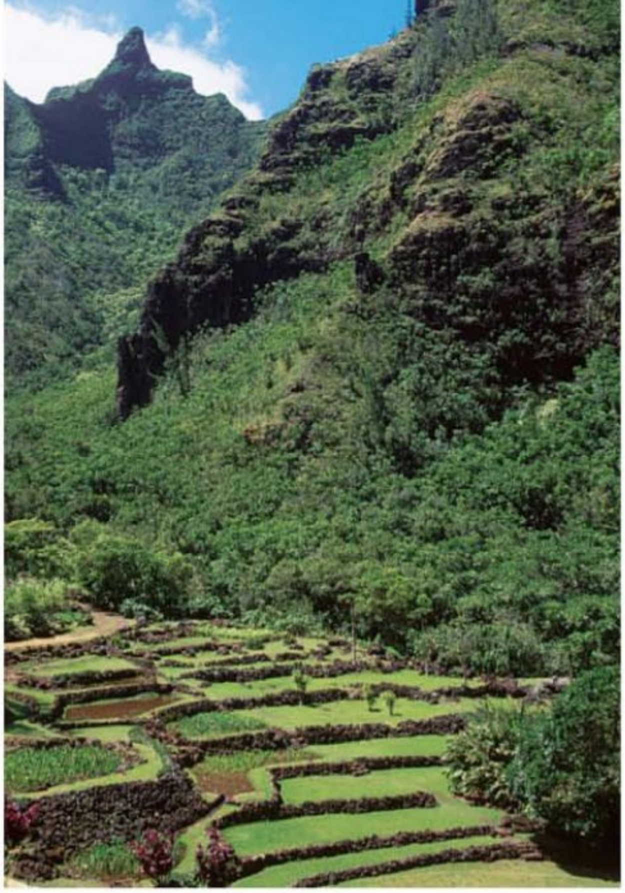
4 *Ranunculus* Bloomingdale 'Purple Shades'
The Bloomingdale series of *Ranunculus* from Sakata Seed America sets the standard for Persian buttercups, the luminous tightly packed petals reminiscent of the tissue-paper flowers everyone makes in grade school. Their dainty looks are deceiving, though, as these flowers are durable and long lasting. I saw them during Pack Trials in Northern California, holding their own in gale-force winds. 'Purple Shades' is one of at least 11 colors.

5 *Hydrangea macrophylla* Let's Dance™ 'Moonlight'
Hydrangeas are classic big, pretty flowers, and the reblooming Let's Dance series from Spring Meadow Nursery takes it to the next level, with saturated colors and lush plants. 'Moonlight' is a mophead form in rich pink that ages to chartreuse; in acidic soils the flowers are blue. Hardy to Zone 5.

6 *Iris ensata* 'Ruffled Dimitry'
This new Japanese water iris has a poetic grace, with large flowers of lavender falls veined in violet and a dark-purple central clutch of "petaloids." Adds a lovely accent to summer water gardens when grown in a partly submerged container. Hardy in Zones 4-9.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 88

LEFT PAGE, TOP TO BOTTOM: COURTESY THOMPSON & MORGAN; CHELSEA STICKEL; RIGHT PAGE, CLOCKWISE FROM TOP LEFT: COURTESY WALTERS GARDENS (2); COURTESY HERONSWOOD; COURTESY SPRING MEADOW NURSERY



Clockwise from top left: Stay in a restored authentic plantation cottage set in a coconut grove in Waimea on the remote west coast of Kauai; feel the spirit of the ancients at Limahuli, an ethno-botanical garden on the north shore where you can see acres of restored native Hawaiian forest; the massive roots of the Moreton Bay fig tree (*Ficus macrophylla*) at the Allerton Garden are a favorite photo stop at this National Tropical Botanical Garden.

CLOCKWISE FROM TOP LEFT: COURTESY WAIMEA PLANTATION; ROBERT HOLMES/CORBIS (2)

When in Kauai

WHAT NOT TO MISS

Hawaii's northernmost accessible island is a spectacle of green, aptly nicknamed "The Garden Isle." What's exotic elsewhere is abundant on Kauai: hills upholstered in lush vegetation, valleys glistening with heart-shaped taro leaves, endangered plant species and daily rainbows. The fragrance of tropical flowers is ever-present, and gardens, nurseries and flower farms abound. We point you to some of the best. Aloha! — CG

GARDENS Three of the nation's five National Tropical Botanical Garden sites are on Kauai (ntbg.org): Allerton, McBryde and Limahuli. Tour the **Allerton Garden** in the lush Lawai Valley on the south shore, a sophisticated pleasure garden begun in 1938 and filled with tropical species collected from the world's most-remote corners. Try the Sunset Tour on Saturday nights for a sneak peak into the historic home of Robert and John Gregg Allerton, ending with *pupus* (appetizers) on the lanai at sunset. To explore adjacent McBryde, a research and conservation garden full of oversize, Dr. Seuss-esque curiosities and the state-of-the art Conservation and Horticulture Center, take the new guided Ho`ike (meaning "to show") tour on Tuesday and Wednesday mornings. Nearby, stroll the sweet **Moir Gardens** (pgrestaurant.com), a 50-year-old collection of cactuses and succulents created by a couple who were early pioneers of drought-tolerant landscaping and located on the grounds of Outrigger Kiahuna Plantation (where you can rent a condo). On the north shore, beyond Hanalei, wander the verdant 17-acre **Limahuli Garden**, where the ancients farmed on still-extant terraces overlooking the Pacific and where their energy can still be felt. Consider a vacation rental in Princeville (marcresorts.com).

BLOOMS Indulge your eyes and nose with a specially arranged visit to the junglelike **Tropical Flowers by Charles** (tropicalflowers.com). Contact owner Charles Reid, who uses mostly hand tools and absolutely no chemicals to raise *Heliconia, Zingiber, Costus* and *Calathea*, and he will show you around. Wear a different lei every day from **Flowers Forever** (flowersforeverhawaii.com), and ship orchids to the mainland from **Orchid Alley**, a cute specialty shop behind the wooden storefronts of old Kapa'a town (kauaiorchidcottage.com/orchidalley.html).

HOME BASE Set yourself up in a grove of coconut palms at **Waimea Plantation Cottages** (waimeaplantation.com), convenient to the towering red ridges of Waimea Canyon and Kauai's long, sandy beaches on the southwest shore.

BROWN JORDAN
find inspiration at brownjordan.com
Day Lily II design: John Caldwell

plant palette

CALADIUM CRAZY

This leafy denizen of the forest tropics is making a splashy comeback

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY CHELSEA STICKEL

ONCE MERELY A HUMBLE STALWART OF the shade garden, caladiums are back at the cutting edge. With big, bold leaves and tropical good looks, they fit the bill for more than one hot gardening trend. Relatives of elephant's-ear and native to Brazil and nearby parts of Central and South America, caladiums naturally grow in sultry forests and along damp stream banks, flourishing during periods of ample rain and then going dormant during the dry season. Of the several species of caladiums, the most fruitful has been *Caladium bicolor*, which has been the source for the vast number of fancy-leaved varieties. Other species have contributed to the second big category of caladiums, called lance-leaved or strap-leaved.

From the first of these tuberous perennials cultivated in Europe in the 1700s, caladiums have shown their mettle in the garden, from gaudy Victorian bedding-out schemes to the backyards of suburbia. Now work by plant breeders in such far-flung places as Thailand and Florida is bringing us sun-tolerant types, new colors, spatters and splashes, and astonishing forms. Though hardy only in the southernmost parts of the United States, their quick growth and flashy foliage make them ideal annuals in cooler regions, whether en masse in a border or spilling exuberantly from a container.

◀ 'BRANDYWINE'
A fancy-leaved caladium with large, substantial, heart-shaped leaves up to a foot and a half long, 'Brandywine' has bright-red veins extending from the red heart of the leaf all the way to the edge. Sun tolerant for a few hours a day.

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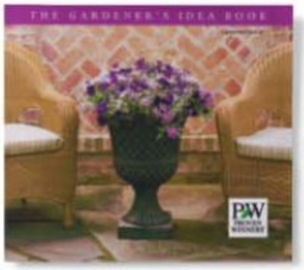

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▲ 'GINGERLAND'
One of the lance-leaved caladiums, which have smaller, more-pointed leaves than the fancy types. 'Gingerland' is a jazzy display of cranberry-red spatters on a creamy white background and a green rim. Categorized as a dwarf caladium, with its 6- to 12-inch leaves, this one is perfect for edging beds or in containers paired with ferns and impatiens. Does well in sun or shade.

▲ 'ROSEBUD'
A fancy-leaved form with a central pattern, aptly named a burst, not found in many caladiums, 'Rosebud' is hot pink at the heart, with pink veins piercing through a spattering of white and into the dark-green edging. Forms a lush mound 2 feet tall of foot-long leaves. A good choice for containers or tucked into the shade garden. And watch for an amped-up version of 'Rosebud' called 'Summer Rose', with brighter colors and reddish-purple petioles, on the market this spring.

► 'FLORIDA MOONLIGHT'
One of the overachiever offspring from the prolific caladium-breeding program at the University of Florida. Traditionally white has been a favorite caladium color, and this one stays fresh and crisp looking longer than other white cultivars, and has larger leaves (to 2 feet). Against the snowy background, fine spidery green veins are etched, ending at a thin green edge.

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▲ 'THAI BEAUTY'

The front-runner of a growing group of caladiums bred in Thailand, distinguished by smaller, thicker textured, almost waxy foliage. Like stained glass, 'Thai Beauty' has stunning pink, almost-translucent leaves with markings of green and vanilla. Reaches 8 to 15 inches tall. Other Thai caladiums are just coming on the market in startling colors, with playful names like 'Hot Wasabi', 'Thai Iced Tea' and 'Wok This Way'.

▲ 'FLORIDA RED RUFFLES'

A bold lance-leaved form in rich, saturated red rimmed with green, 'Red Ruffles' forms a compact mound of numerous, 1-foot wavy-edged leaves. Another University of Florida cultivar emerging from the Gulf Coast Research Center in Wimauma, bred to be tougher than its frilly good looks would belie, tolerating more sun and lower temperatures than most caladiums.

◄ 'FLORIDA ELISE'

An unusual pattern reminiscent of some of its elephant's-ear cousins in the Arum family, 'Elise' has rose-pink speckles and brush strokes across a rich-green background. This is a sun-tolerant cultivar from the University of Florida. If this article has whetted your appetite for caladiums, mark your calendar for Aug. 28-30, when the annual Caladium Festival revs up in Lake Placid, Florida.

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NEW JERSEY · COLORADO · NORTHAMPTONSHIRE

'FLORIDA BLIZZARD'
Perfectly named, this recent introduction with its lively mosaic of bright white and deep green is a result of crossing 'Aaron' (which is white with green veins) and the popular 'White Christmas' (which is nearly solid white with a thin green edge). With foliage as beautiful as any flower, caladiums add a bright spot to the shade garden, especially a white-leaved version like 'Florida Blizzard'.

'FLORIDA SWEETHEART'
One of the breakout stars of the Universiy of Florida caladium program, with a romantic combination of translucent-rose background, deep-rose veins, a dainty green edge and a slight seersucker texture. Smaller leaves (6 to 12 inches) on shorter plants make this cultivar ideal for containers and small gardens. Does well in sun or shade.

NATURE, NURTURE

Care: Plant the round, flattened tubers knobby side up, about 1 inch below the soil surface. If you can't tell top from bottom, plant them on edge and they'll figure it out. Once they're up and flourishing, remove the flowers, which take energy from leaf production. In northern climes, many people start caladiums indoors to get a jump on the season. Pot tubers four to six weeks before the last frost date in moist peat moss or potting soil, then place in a warm room with bright indirect light. For more foliage, cut out the large central bud (eye) on each tuber prior to planting. **Zones:** As tropical plants, caladiums are reliably hardy only to Zone 10, however they can persist in Zone 9 if you're lucky (my patch of 'Thai Beauty' has been in the ground in Central Florida for three years). Though their most common use in zones cooler than 10 has been as throwaway summer annuals, they can be dug, stored and replanted the following year. Once foliage starts to droop at the end of the season, dig them up, brush off the dirt and allow them to dry for a week. Store in a warm location (at least 60 degrees) in mesh bags or packed loosely in sphagnum moss. **Exposure:** Caladiums are forest-floor plants and need shade, though deep shade can make them go green, and partial shade can bring out brighter colors. Some caladiums have been bred for sun tolerance, which means they can take full sun as long as the soil is moist. **Soil:** Caladiums need soil that is moist but well drained. Cool, wet soil is a death knell for them, so refrain from planting outdoors until the soil reaches about 70 degrees (April 1 for Florida and south Texas, mid-May for the midsection of the U.S., mid-June for far-north regions). Too much fertilizer (and high levels of nitrogen) will make leaves more green and less colorful. Apply a slow-release fertilizer or one high in potash and potassium. Water regularly to maintain soil moisture.

The garden of Margaret Roach, Columbia County, NY. Photo: Miho Suzuki-Robinson

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STORY BY DAMARIS COLHOUN

MODERN CREWEL

Crinoline, a chair by Patricia Urquiola for B&B Italia, might be woven from polyethylene and natural fibers, but its name harkens back to old-fashioned petticoats and poodle skirts. A witty play on modern materials and traditional craft, this sturdy, synthetic material has a fluid pattern that suggests fine embroidery or crewel work. Price not yet available. B&B Italia. 800-872-1697, bandbitalia.com

ANCIENT ART

Mounted on metal stands, these carved wooden wheels from Thailand become sculptural focal points. To offset their rough, weathered texture on a table or console, pair them with bright clusters of papery anemones, hyacinths or lavender. $750, Inner Gardens, Los Angeles, CA. 310-838-8378, innergardens.com

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From New York to Singapore, vertical gardens are popping up everywhere as space-saving solutions with a decorative edge. Framed by unpretentious wood planks, Smith & Hawken's Living Wall is a modern alternative with a farmhouse flair. Price includes cedar frame, two planting panels, watering and collection trays, legs and hardware. $399, Smith & Hawken. 800-776-3336, smithandhawken.com

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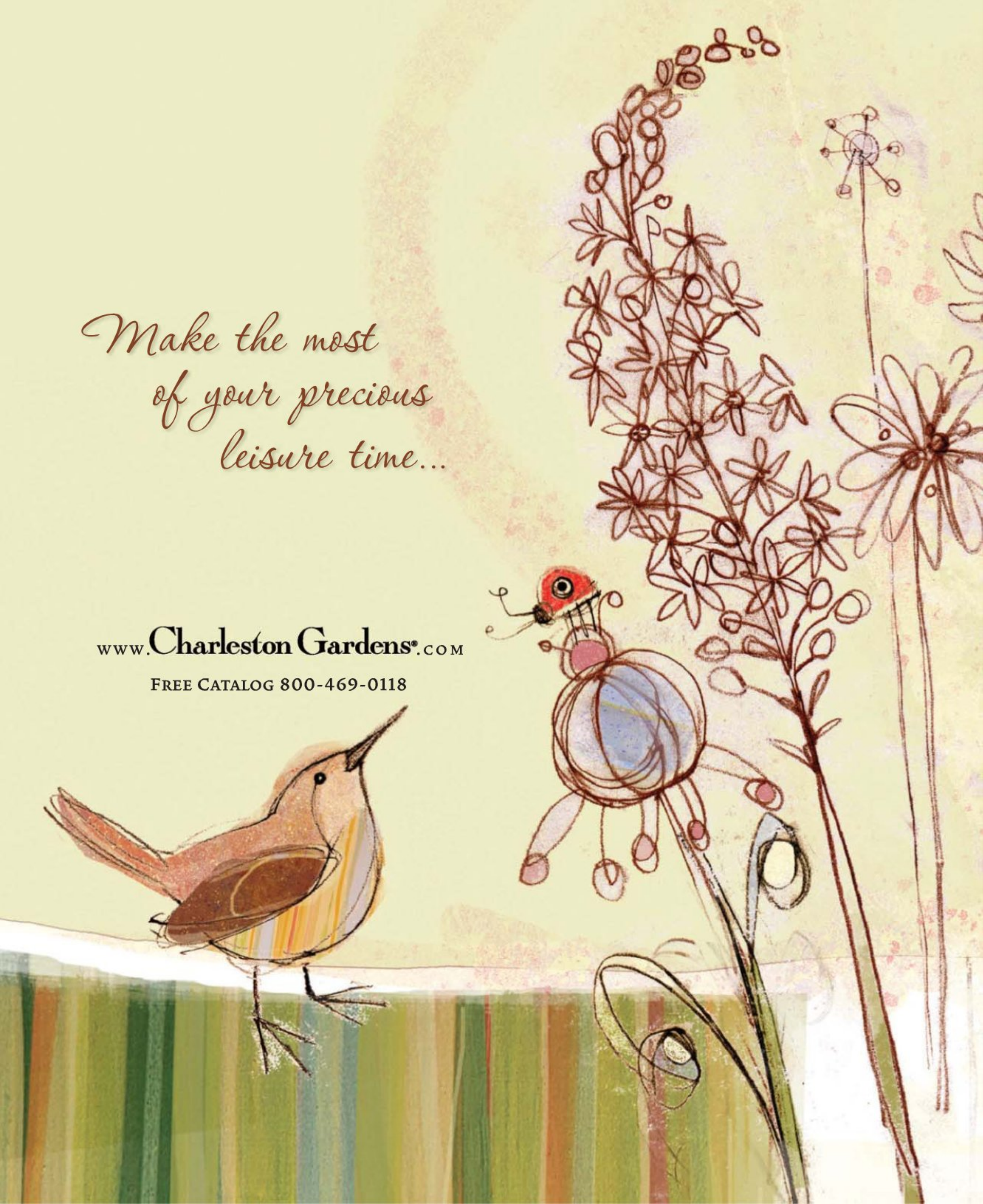
RUSTIC REPORT "My company's motto is to design with a nod to the future and a wink to the past. These days, 'rustic, used and natural' are as much a philosophy as they are an aesthetic. Now when we expose the beams, plant seeds on our roof and use cloth napkins, we are embracing our future rather than just following a trend." — Rebecca Cole of Rebecca Cole Design, NYC

"Living with the all-glass reality that we have for the past few years, it is a nice departure to feel that we are part of the earth once again without completely reversing back to rustic, unfinished and frayed. These materials possess warmth that we don't find in newer, sleeker surfaces. The history of these pieces makes the whole experience of using them richer, cozier and more interesting." — Lucinda Lester of Lucinda Lester Design, Santa Barbara, CA

SPIRITUAL DESIGN
Picture these Mandara candlesticks on a Hindu altar or, better yet, a spring table. Named for Mount Mandara, a mystical site from a Hindu myth, these unfinished candlesticks are turned from Himalayan pine and set with pewter cups. $42 to $70, Jayson Home & Garden, Chicago, IL. 800-472-1885, jaysonhomeandgarden.com

BARE BONES
With its honeycomb of squiggly, modular units, the Fossile bookshelf looks like a prehistoric skeleton. Made from a single material — extruded terra cotta — the indoor/outdoor pieces were designed by Mostapha El Oulhani & Jérôme Garzon & Fred Sionis, for Roche Bobois. $164 per unit with a minimum of six units per order, Roche Bobois. 800-717-2747, roche-bobois.com

ANIMAL INSPIRATION
In her new collection for Ralph Pucci International called Elephant, Andrée Putnam infuses minimalism with a subtle anime. Constructed from rounded slats of teak and an aluminum frame that curves at the end to form little feet, the Banc Elephant has a lively, playful presence. Price available upon request. Ralph Pucci International. 212-633-0452, ralphpucci.net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swatch watch

PRETTY IN PINK

Stripes, blooms and solids combine for an elegant garden party

STORY BY JASON CHAMPION ■ PHOTOGRAPHY BY JON WHITTLE

TABLECLOTH

Build a bouquet of outdoor fabrics around the stylized peonies from Duralee #20850-137. Shown in Springtime, one of three colorways, the pink, coral, green and yellow blooms set the stage for this garden party. $50.50 per yard (to the trade). 800-275-3872, duralee.com

TABLECLOTH

Woven of 100-percent fine-filament polyester, S. Harris' Calypso looks and feels smooth. It's also resilient. Shown in Willow, one of 37 colorways, Calypso also has a soft pile backing, keeping the fabric supple and breathable. $96 per yard (to the trade). 800-999-5600, sharris.com

CHAIR CUSHION

Lee Jofa's delicious Rumrunner Stripe suggests dishes of whole-fruit sorbet and the tea sweets to come. The fabric is shown in Petal. $174 per yard (to the trade). 800-453-3563, leejofa.com

CHAIR CUSHION

Robert Allen @ Home's playful animal-skin design called Cougar is woven for high-performance outdoor use. It is water repellent, resistant to mildew and exceptionally lightfast as well as 100-percent stain resistant and bleach cleanable. Shown in Azalea. $75 per yard (to the trade). 800-333-3777, robertallendesign.com

BOLSTER

Knoll finally enters the indoor/outdoor fabric arena with two designs; Belize (shown here in Palm) is available in eight colorways. This simple dotted stripe is woven and resistant to the vagaries of outdoor use and ideal for transitional spaces from indoors to outdoors. $35 per yard. 866-565-5858, knolltextiles.com

NAPKIN

Turn to Chella's Di Medici, a 100-percent solution-dyed acrylic that comes in 22 colors, when looking for a solid to complete any look. The 60-inch-wide fabric is $104 per yard. 805-560-8400, chellatextiles.com

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 88

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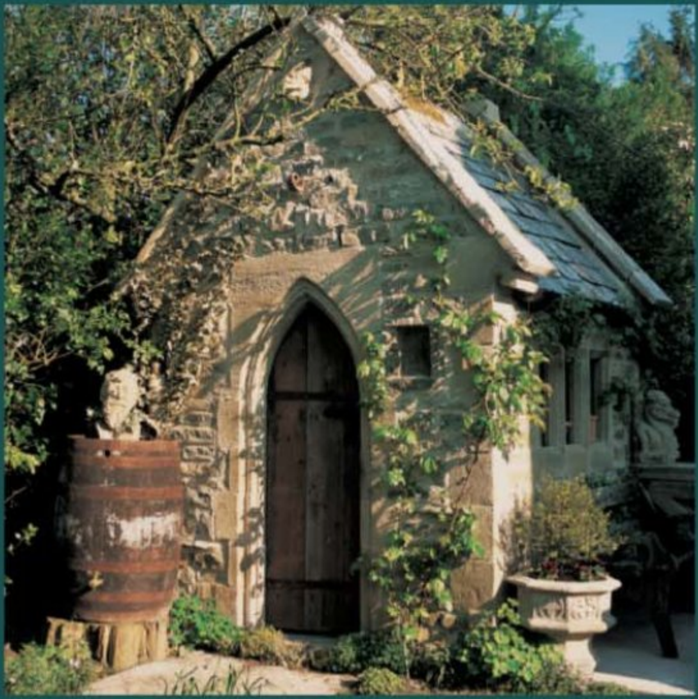

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PIZZA + BEER

Presto! Top your outdoor kitchen with the freshest ingredients

STORY BY LAUREN GRYMES

When spring fever hits, what's more convivial than a casual night out for pizza and brew? Instead of hitting the local pub, entertain friends at home in an intimate beer garden of your own making. With the range of pizza ovens — from the simple stone on the grill to a custom-designed wood-burning oven — chic beer-dispensing equipment and hip furnishings available in today's outdoor-kitchen market, there are more ways than ever to transform your space into a stylish trattoria. Here's to fresh pies and microbrews — *salute*!

CEDAR COOLER

Beer's earthy gem tones are so glorious on their intrinsic own, it seems sacrilegious to mask them in an opaque vessel, but we will make a happy exception and wrap our yen for brew in the Wappa Cedar Beer Cup by Hakusan. Crafted in the style of Japan's Magewappa art tradition out of lightweight 250-year-old Akita cedar, this natural beauty with great absorption power keeps a beverage cold without packing on condensation. $60. 800-236-9100, zwello.com

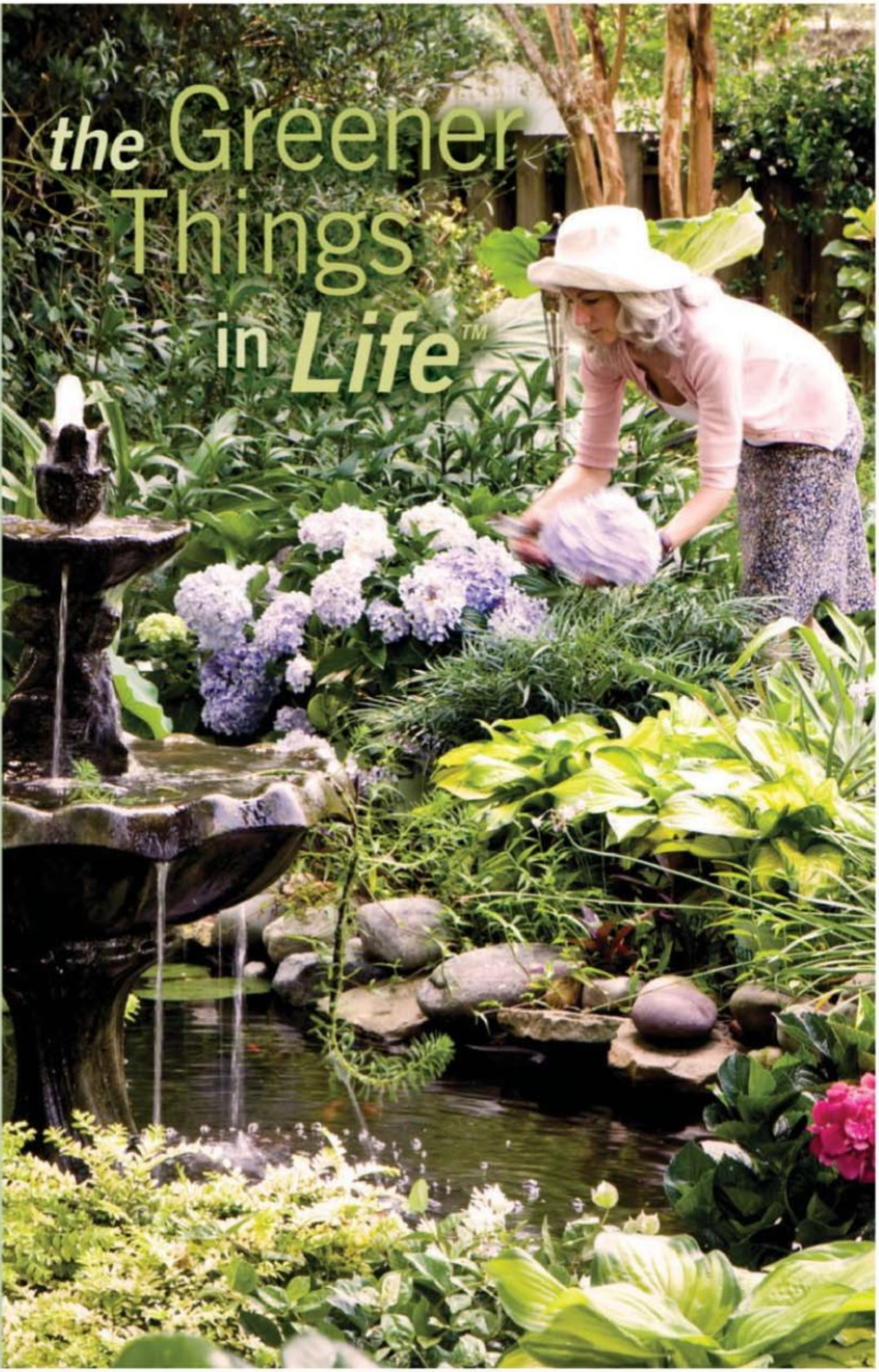
BRICK HOUSE

Bake up to four pizzas at a time in this wood-fired outdoor oven by venerable Italian maker Fontana Forni. In little time, a small fire will stoke the roomy, pizza-stone-lined chamber up to 700 degrees for authentic brick-oven flavoring. The on-off convection feature lets heat circulate and allows for even cooking. The oven is 53 inches deep by 47 inches wide by 64 inches high with shelving extended; 750 pounds. $4,999. 843-667-9101, tuscanimports.com

EASY AS PIE

Hybridize the patio grill into a pizza oven by topping the grate with a pizza stone designed for this use. Williams-Sonoma's exclusive Pizza Peel, made from blond alder in the time-honored Italian way, is the perfect tool for shuttling your pies to and fro. Paddle is $29.95. 877-812-6235, williams-sonoma.com. VillaWare PizzaGrill Barbeque Pizza Maker is $69.95. 866-675-7790, zaccardis.com

TOP LEFT: JON WHITTLE



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FAR LEFT: JON WHITTLE; RIGHT PAGE: BRIAN VANDEN BRINK

Cooking-show host and chef/owner of Stephanie's in Boston, Stephanie Sokolove turned to Horiuchi Solien Landscape Architects to design this fully outfitted — and wholly inviting — open-air kitchen around a built-in Wood Stone oven (see product information, opposite), installed at her Cape Cod summer home.

DESERT PARADISE

A garden in the Arizona desert designed by Christy Ten Eyck is both water-wise and chic

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY STEVE GUNTHER

SOME COMMUNITIES PUSH BACK THE WILDERNESS and impose a homogenized identity on the landscape, but not so in Paradise Valley, a small town in the Phoenix area. While in other parts of the region the desert is losing ground to development at an alarming rate (one source estimates 1 acre per hour), Paradise Valley residents are proud of their Sonoran surroundings — home of the famed saguaro cactus — and fight to maintain its integrity. As one of the wealthier communities in the area, the lots are large, which enables the town to give nature plenty of elbowroom. And the views of nearby Camelback Mountain are stunning. As landscape architect Christy Ten Eyck says, "It's one of the few places where you really feel like the Sonoran Desert is alive and well."

Based in both Phoenix and Austin, Ten Eyck was called in to create a garden at the Paradise Valley home of an architect couple who had just built a studio addition on their 1960s home; she was given free rein, though a limited budget — always an interesting challenge. So she kept the design simple, sustainable and savvy, and paid attention to the land while looking for ways to be creative and appropriate with materials, including a little recycling where the opportunity arose.

Construction of the new addition had left the landscape around the house a mess, looking like the aftermath of a hard-fought battle, strewn with building material debris, churned-up and compacted soil, and broken plants. The first order of business was to erase the scars, starting with an arroyo — a small watercourse that's usually dry except after heavy rains — that had been damaged by grading. As Ten Eyck says: "The arroyos are beautiful and lush, and are the ephemeral conveyors of water. They are the lifelines of the desert."

Above: Facing Camelback Mountain, this Paradise Valley, Arizona, garden by Christy Ten Eyck uses desert-friendly plants to frame the view, including an ocotillo and barrel cactus on the left and a soft border of deer grass.

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GARDEN DESIGN

And Paradise Valley is committed to taking good care of them. Once indigenous plants such as palo verde, desert lavender, chuparosa and mesquite were in place, a topdressing of native decomposed granite made the repaired area blend into the desert. Using the same granite bounded by steel edging, discreet steps were added as access for hiking into the arroyo.

Next, Ten Eyck considered how best to carve up the space around the house to create usable outdoor living areas that allowed the homeowners to enjoy the view. For this she used materials that impose order while blending nicely with the natural landscape, interlocking places for activities with planted areas. Her thinking was to "create spaces outside by building defined, ordered gardens that then melt into native revegetated areas." For plantings, a simple, low steel edging was used as boundaries for beds of desert-friendly species such as ocotillo, barrel cactus, prickly pear, deer grass, palo blanco trees and coral plant. A large steel planter holds a palo brea tree underplanted with Mexican honeysuckle. No need for Cor-ten steel in the desert; regular steel works just fine in the low humidity, and the geometric lines of the edging and planters, and the warm orange-brown coloration from the thin layer of preserving rust lend a refined rusticism to Ten Eyck's layout.

When it came to the hard-surface areas, Ten Eyck continued to be mindful of getting the most bang for the buck, while still being stylish and eco-conscious. For the surface of beds and walkways, Ten Eyck played with color and texture using gray Mexican beach pebbles and the reddish decomposed granite. For the patio on the north side of the house — a long, narrow space bordered by a fence set up as a dining area — she chose exposed-aggregate concrete. When a section of the existing concrete entry landing was broken up and removed to make way for a planting bed, the pieces were repurposed as a stepping-stone walkway along the west side of the house. Overall, concrete use was minimized in the garden, not just for budget reasons but also because it's a much hotter surface in the desert than materials like decomposed granite, which also absorbs rain better than concrete. Some concrete was needed, though, because it's a better fit for areas inclined to activities like outdoor parties.

In some cases, plants serve as stand-ins for constructed elements. Deer grass (*Muhlenbergia rigens*) forms a boundary between office life and home life by defining a decomposed-granite walkway leading to the architecture studio, keeping clients from walking through private areas of the garden. Where a view-blocking wall once stood between the house and Camelback Mountain (Ten Eyck likens this previous arrangement to a "compound"), a row of deer grass now gives definition without restriction. Says Ten Eyck, "By taking the wall down and connecting the house with the natural desert, it allows nature to be part of the homeowners' everyday life." A grouping of Adirondack chairs positioned behind the softly rustling grassy border allows a front-row view of the mountain, and is the perfect spot to greet the day with a cup of coffee or to watch the glow of a desert sunset.

Opposite, left: Using a simple combination of materials — decomposed granite, steel edging and deer grass — Ten Eyck created beds and walkways, and a defined route to the homeowners' architecture studio, discreetly separating work and home. **Opposite, right:** When a concrete landing was partially deconstructed to make way for a planting bed, the pieces were smartly repurposed into a stepping-stone path. **Above:** A dining patio makes minimal use of heat-absorbing exposed-aggregate concrete. The remainder of the long, narrow space is surfaced in decomposed granite and Mexican beach pebbles, with planting beds defined by steel edging. Along the wall are heat-and drought-tolerant palo blanco trees and coral plant. Two steel planters made from leftover pipe were a garden-warming present from Ten Eyck.

On both micro and macro levels, Ten Eyck's approach is earth-friendly. Within its borders, the garden is drought-tolerant, permeable, species-appropriate and low-impact. And she made the most of simple materials (as a garden-warming present, Ten Eyck gave the homeowners planters made from leftover steel pipe). The site also welcomes in the larger landscape, embracing the Sonoran Desert and blurring the edges between constructed garden and nearby nature, recognizing that the desert itself is a paradise.

CREATIVE RECYCLING

ASSESS

Before getting too deep into a garden-building project, take stock of what you have. Budget is a big factor for most people, but even if the sky's the limit, it's still smart to be thrifty and conservation minded. Assign funds to the things that matter most. If a patio or fence is still in good shape and serves its purpose, maybe it's better to keep it and find ways to enhance it. If a large tree is still healthy, consider incorporating it into the design rather than chopping it down.

ANTICIPATE

Before construction and landscape crews show up with backhoes, chainsaws and jackhammers, make sure everyone clearly knows what stays and what goes. They're on a mission to get in and get out efficiently, and they're more accustomed to demolition and rebuilding than weighing the usefulness of each element as they go. If you're going to be finding new purposes for materials, take advantage of the strong labor and heavy equipment while they're on site so you're left with pieces in sizes you can manage later.

REASSIGN

Recycling isn't just about cans and bottles in a bin under the sink. Being creative about repurposing materials can offer dramatic design possibilities, and it keeps them out of the landfill. We've all heard if it's not broke, don't fix it, but if it is broken, maybe there's an interesting way to use it, like Ten Eyck's walkway of concrete pieces.

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adaptation

GARDEN DESIGN ❦ MARCH 2009

Sheets of tempered, sand-blasted glass are set against the city curb for a theatrical effect in this Vancouver, British Columbia, garden. See Modern Modes, page 48.

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Modern Modes
When in Santa Fe, Palo Alto and Vancouver, what makes a garden modern?

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Pot Bound
So bold and beautiful, these grasses burst from new containers we love.

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Sunset Soiree
In a Malibu garden by Scott Shrader, fashion meets form — literally.

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A Change in the Weather
How should we face the challenges of global warming? Gardeners will play a key role.

JANIS NICOLAY

Opposite: Fire meets water with a Dale Chihuly chandelier suspended over an indoor reflecting pool at this Santa Fe garden designed by Edith Katz. The shallow basin continues outside, wrapping the atrium for a magical effect. Guests pass the artful installation of crushed gravel planted with *Hesperaloe* and sage on their way to the front door edged in a red metal frame the color of a high-desert sunset.

modern MODES

Nature does the talking in three contemporary gardens in Santa Fe, Palo Alto and Vancouver

STORY BY KATE KARAM

STEVE GUNTHER

twenty-first century contemporary landscape design has a few commandments: There will be drama and tension, straight lines and right angles, restrained planting and innovative use of materials and, of course, killer furniture. But add the design challenges posed by differing regions of North America? That's where it gets interesting.

In the high desert of Santa Fe, New Mexico, designer Edith Katz of Laboratory of Landscape Architecture creates dazzling gardens that not only thrive in the region's often-harsh weather, but also hold their own against the sheer vastness of the natural landscape. Success here requires a certain philosophical viewpoint.

"I'm a contextualist," says Katz. "In this landscape, for instance, there's a golf course in the foreground and the near-infinite terrain of the foothills in the midview and distance. Rather than try and make these strong elements go away, I consciously chose instead to relate them to the garden, using them as reference points in our design."

A perfect example of this precept is the garden on the west terrace, where close examination reveals elements slyly mirroring the loopy shapes of the golf course just beyond it. Like the late landscape designer Roberto Burle Marx, of whom she's an admirer, Katz here created distinct painterly patterns on the ground plane with the minimal plantings acting as counterpoints.

At the front of the house, an aluminum-edged interpretation of a modern parterre composed of native and exotic plants in an undulating ground plane pattern of different colors and textures of crushed stone and lava rock is a romantic element that provides color year-round. The reflecting pool surrounding the soaring glass walls of the atrium was created to showcase the remarkable Dale Chihuly chandelierlike sculpture suspended inside.

"A Western landscape with its interplay of light and shadow is unlike anywhere else.

STEVE GUNTHER (2)

Opposite: Sleek custom-made Brown Jordan furniture under a stand of Russian olive trees (*Elaeagnus angustifolia*) invites lingering. **Right:** This view just off the patio clearly shows how the carefully placed plants mirror the natural landscape of the sweeping foothills beyond. A xeriscape plant palette of soaptree yucca (*Yucca elata*) and santolina, wooly thyme and red hot poker is set in a bed of crushed local stone, inset with beds of crushed red lava rock.

Left: A recently renovated Joseph Eichler house in Palo Alto offers views of this garden, designed by Bernard Trainor, from every room, including the master suite seen here. The black screen behind the dining terrace is a nod to Japanese garden design. **Opposite:** The L-shaped courtyard packs a lot of living area into a small space. A low, poured-concrete wall just right of the wall-mounted fountain allows for extra seating, and the dining set (from Design Within Reach) hints at romantic dinners under the stars.

JASON LISKE/REDWOOD DESIGN (2)

Wallace Stegner said it best when describing this region: 'You have to get over the color green; you have to quit associating beauty with gardens and lawns; you have to get used to an inhuman scale.' For me, that's meant learning the value of restraint."

Restraint is a theme (though on a way-different scale) in Palo Alto, California, where tight urban lots and the midcentury modern esthetic of homes designed by Joseph Eichler requires unsentimental editing in the landscape. Eichler, a visionary developer from the late '40s through the early '70s, built some 2,700 of these clean, sleek houses in Palo Alto — more than anywhere in the United States. When the architecture is this compelling, how then to create a strong landscape that complements but doesn't overwhelm the residence?

"You have to fight fire with fire," says landscape architect Bernard Trainor, whose firm specializes in these historic properties. "When the man-made elements are this powerful, each feature in the landscape must have its own strength."

Look no further than Trainor's design for a Palo Alto client, where a long run of concrete block wall on one side and the dramatic linear fencing and black screen on the other make his point. "We used materials similar to those found inside the house as our starting point, and while we weren't completely literal, we did keep to the idea of the strict, clean lines of the building," he says. "What was important here was to continually edit and refine, edit and refine until we achieved the right balance."

To let the plants and garden features shine, Trainor used a mix of local crushed gravel, simple poured concrete pavers and a few flagstones to create the floor, and then brought in large-scale boulders to add subtle rhythm to the landscape. One of the most magical elements here is the fountain installed into the block wall. A simple stainless-steel spout trickles water onto a large rock — it looks so natural, it could almost go unnoticed if not for the sound.

Sustainability plays a significant role in the design of this garden. "Green is not only about using less material overall, but using it more thoughtfully," says Trainor. Plants are a big part of that imperative and so were chosen not only for their rich colors and strong lines but their adaptability to periods of drought. Aloes, kangaroo paws, ferns, succulents and a grove or two of bamboo are quite happy and luminous under the late-afternoon sun when this garden is most often enjoyed by the homeowner.

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"This design relies on negative space. The space between the features, the way it allows the light to work its magic and the sense of serenity that breathing room brings. While the technical is important, we can never forget the therapeutic value of a garden," says Trainor.

Moving north to Vancouver, British Columbia, a region where it's frequently overcast, rain is a way of life and gardens can get drab really fast. Watermark Gardens' principal designer Kari Renaud solved the gray-day problem by front loading this contemporary garden with sparkle and greened it up year-round with hardscape elements drenched in this hue.

Faced with a challenging site, Renaud, an award-winning designer (in 2007, two of her gardens — this and another one — received Awards of Excellence from the BC Landscape & Nursery Association) best known for her sleek, residential landscapes, decided two years ago that rather than "fix" the lot, she would rethink its entire purpose, transforming it into a front-yard lobby. "We wanted to create an 'outdoor foyer' where the homeowners can greet their guests and create an experience outside that hints at what they're about to see inside."

The theatrics begin right at the curb with a set of 5-foot-by-5-foot glass-panel walls. Snuggled right up against the city sidewalk, these panels are two sheets of tempered, sandblasted glass placed rough sides together and smooth sides out, and fitted into a custom metal frame. When one passes through these panels, the garden opens to reveal walls banked with Japanese maples, hostas, euphorbias and an impressive stand of *Gunnera*.

Inset into the 16-foot-by-5-foot painted concrete wall, a black-pebble fountain cascades down a stainless-steel trough into a basin filled with papyrus, iris and water lilies. The wall serves two purposes — first, to add another year-round green element and second, to obliterate from view the neighbor's just-not-right-but-immovable hedge. Below, a floor of nonslip, flamed-finished Italian Pietra Piasentina tiles (an Italian limestone that has the frost-proof, low-water-absorption quality of granite) shines and gleams under all that rain.

Again, self-control and discipline rule the day. "Modern design to me is marked by simplicity in the layout and planning of a space," says Renaud. "Ultimately, it is the combination of details in materials that results in restrained drama."

These three designers consciously resist the "just because we can" trend by staying true to the conditions inherent in their region, working with rather than against their environment, and respecting water and other dwindling resources. How very modern.

JANIS NICOLAY (2)

Opposite: The stucco wall adds to the year-round evergreen of this Vancouver, B.C., garden, designed by Kari Renaud of Watermark Gardens, and hides the neighbor's hedge. The spilling sounds of the fountain help mute the sounds of the city street just steps away. **Right:** Behind green glass panels, a serene world awaits visitors. Japanese maples and weeping giant redwood (*Sequoiadendron giganteum* 'Pendulum', a rather whimsical mutation of a giant redwood) thrive in the 166-some-odd days of rain each year. The clean-lined handsome furniture is from Denmark's Cane-line.

Perched on a sinuous stone wall at Cheekwood Botanical Garden & Museum of Art in Nashville, the Terazo Planter by Frontgate shows just how well suited grasses are for containers. The 'Cabaret' miscanthus centerpiece is encircled by *Chamaecyparis pisifera* 'Golden Mop', *Euphorbia* 'Diamond Frost', *Festuca glauca* 'Elijah Blue', *Stachys byzantina* 'Big Ears', *Lonicera nitida* Edmee Gold™ and *Miscanthus sinensis* 'Gold Bar'.

Pot Bound

Grasses, sedges and rushes are major players in gardens from coast to coast. But their textures, colors and toughness also have them headed for stardom in another role — as container plants

STORY BY JENNY ANDREWS ▪ PHOTOGRAPHY BY JON WHITTLE
STYLING BY TROY MARDEN

Opposite: A single, graceful bamboo muhly grass (*Muhlenbergia dumosa*) in an oversize container makes a dramatic solo performance in an amphitheaterlike part of Cheekwood's Herb Study Garden. Here the earthy color and simple shape of the concrete Mars Pot by Vestrivas is reminiscent of ancient oil jars, making it a fitting addition to the Mediterranean atmosphere inspired by billowing rosemary and a weathered column remnant, originally part of Nashville's State Capitol building.

Right, above: At the entrance to Cheekwood's Museum of Art, originally a mansion designed by noted architect and landscape architect Bryant Fleming, a classical statue seems to be sizing up a lively mix of tall, mop-topped papyrus, sedges and a basketgrass (*Oplismenus hirtellus*) trailing over the edge of a bean pot by Gladding, McBean. Sedges can bring a range of textures, heights and unusual colors to container plantings. Here *Carex buchananii* 'Red Rooster' is a vertical spray of amber tones, *C. testacea*, or orange New Zealand sedge, forms a fine-textured mound of auburn and green, and *C. phyllocephala* 'Sparkler' hugs the container lip with short, wide, variegated leaves.

Right, below: An unexpected pairing of modern silver-colored pots with the informal texture of a native grass forms a dramatic scene against a limestone wall on the back patio of the Cheekwood mansion. *Panicum virgatum* 'Northwind' is a very upright form of switchgrass, making it an ideal vertical element. Thick leaves are a steely blue color all summer, then transition to gold in the fall, making this a multiseason arrangement. Trio of zinc containers: Living Green.

Whether flying solo or playing well with others, grasses and their kin have made their way into the limelight as perfect plants for containers. Ranging from skyward-bound bamboos to mini-lawns of mosslike *Eleocharis*, they fill a multitude of roles, from focal point to filler — the tried-and-true container formula of spiky, moundy, frilly has no better resource to plunder than the world of grasses. They might be typecast by some as just texture plants, but don't overlook their color contributions, ranging from bright green, chalky blue, vibrant gold, warm amber and creamy white striped. But truly texture is where they really shine: broad-bladed variegated corn, dainty Cousin Itt mounds of sedge, coarse-leaved palm grass, quirky spirals of rush and feathery flower heads of maiden grass. Their subtlety and uniformity make them ideal bridge plants, pulling even disparate container companions into connected combinations. Yet, one big papyrus in an elegant pot can bring simplicity and drama. Here against a varied backdrop of settings at Cheekwood Botanical Garden & Museum of Art in Nashville, Tennessee, are examples of the tall and the small, the bold and the delicate — something for everyone.

Left, above: Sticking to a limited color palette, with the main focus on varied textures and forms, can be every bit as eye-catching (even without flowers) as a container of neon annuals. Here playing with soft greens and variegation in creamy white and pale yellow was the rule. Tall, bamboolike *Arundo donax* var. *versicolor* strikes a pose in this Gladding, McBean container, courtesy of Living Green, fronted by *Iris ensata* 'Variegata'. Around the edges are fountain grass (*Pennisetum alopecuroides* 'Desert Plains'), sedges *Carex ciliato-marginata* 'Treasure Island' and *C. albula* 'Frosty Curls', and shrubby rosemary and *Chamaecyparis obtusa* 'Snowkist'.

Left, below: Delicate variegated river oats, *Chasmanthium latifolium* 'River Mist', a hot new plant from Itsaul Plants in Georgia, seems well suited to this Japanese Garden setting in the Small Giulia Planter by Campania. The grass even seems to mimic the surrounding canes of the bamboo grove. Suiting a container and its contents to the style of a garden will enable it to fit in seamlessly. And remember to keep scale in mind; a huge container in a small garden is a tricky arrangement, and a tiny pot in a huge border can get lost.

Opposite: Want a little "pow"? Try a big cobalt-blue container like the Obsit Square Planter by Campania with a richly colored mix of chartreuse Hakone grass (*Hakonechloa macra* 'All Gold'), Rustic Orange™ coleus, Arcelia 'Purple' angelonia and eggplant-colored elephant's-ear (*Colocasia esculenta* 'Black Magic'). Another big plus with grasses is movement, and here the Hakone grass and elephant's-ear catch every breeze and seem almost alive. This is also a good mix for a shady garden.

Opposite: Subtle color matching adds another creative layer to gardening. The dainty pinkish flowers of *Panicum virgatum* 'Shenandoah' are a perfect fit with the hand-made terra-cotta Messina Vase by Seibert & Rice. Everything about this combination says focal point — the uprightness of the grass, and the height and vertical ribbing on the pot. If your garden has a preponderance of low plants or it's in its early stages of planning, a bold container with a tall grass can have the same presence as a shrub or a piece of sculpture, and it's mobile so you can reposition it as the garden changes.

Right, above: Grouping pots can amp up the visual interest as well as the plant combination possibilities. And be on the lookout for unusual containers. These two tall ones from Eye of the Day are made from a traditional material, terra cotta, but both have a very modern twist. On the left, *Miscanthus sinensis* 'Morning Light' is encircled by lotus flower, *Carex ciliato-marginata* 'Treasure Island' and some striking succulents: 'Mr. Goodbud' sedum, Red Tide™ echeveria and *Aloe humilis* 'Hedgehog'. The pot on the right is crowned with a single *Carex morrowii* 'Silver Sceptre'.

Right, below: Some plant/container combos just exude a whimsical presence. This festive ribbed orange Olivia Planter from Campania seems to be sprouting a hairdo of *Carex testacea* 'Indian Summer', and the container sets off the sedge's orange tones. A pot on the small side such as this one can be tucked in almost anywhere for a bit of pop, like this bright border in Cheekwood's Robertson Ellis Color Garden.

For more on grasses in containers, see gardendesign.com/grasses.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 88

sunset soiree

Scott Shrader invites friends and clients to celebrate his just-finished design for a midcentury Malibu getaway

STORY BY DEBRA PRINZING ▪ PHOTOGRAPHY BY JACK COYIER
STYLING BY JULIE MILLIGAN

A potted boxwood bonsai and bronze aloe sculpture are displayed on the L-shaped basalt ledge that forms the perimeter of an intimate outdoor living space. Opposite: Guest Solange Pollack transports a tray of votives along the hedge-lined path from the front courtyard to the ocean-facing terrace.

"Casual luxury" is the phrase Rea Laccone uses to describe Vince, her contemporary sportswear line. It's also the mood that comes to mind upon entering the small but sublime courtyard at the weekend home she shares with partner Paul Perla, perched above Malibu's Point Dume beach. Even though sunlight sparkles on the sea, the ocean breezes are chilly here, making guests eager to wrap up in cozy cashmere blankets and sweaters from the Vince collection.

Rea and Paul, who live in Beverly Hills and are collaborators on Vince (a hot L.A. label whose fans include Madonna, Renée Zellweger and Kate Hudson), searched for a weekend address in Malibu after realizing their round-trip drives to a vacation home in the desert left them drained when returning to work on Mondays. They discovered a modified A-frame midcentury-style home that needed a facelift — indoors and out. During renovations, the couple asked West Hollywood-based landscape designer Scott Shrader of Shrader Design Inc. to transform miniscule terraces and an aging deck into livable space for entertaining and relaxing.

Rea wanted the home and landscape to feel as comfortable as one of her hooded sweaters. "We like to live with a very calm, serene, more-neutral palette," she says. "Scott brought so much warmth to this house — it's really quite wonderful."

Shrader translated the spectrum of warm-toned neutrals found in the couple's line — ranging from dove gray to dark gunmetal — into a tranquil garden environment. "I wanted to use that palette and keep things minimal and clean to reflect Rea and Paul's life." The garden is equally suited for solitary pursuits and social gatherings, enveloping its occupants and protecting them from the marine climate. "While it's often too windy at the beach, Scott created venues that allow us to entertain here, windy or not," Paul says.

Opposite: Landscape designer and host Scott Shrader greets friend and client Sue Glasscock as she arrives carrying vegetables from her garden. **Clockwise from top left:** The 6-by-6-foot teak table doubles as the wine and hors d'oeuvres buffet; periwinkle-blue spires of pride of Madeira (*Echium candicans*) are gathered into an antique slag pot; serene shades of gray unify the cushions and pillows, a smooth stucco half-wall and the slate paving; individual servings of ceviche add to the fresh California menu.

Shrader converted a tired lawn-and-deck entry on the east side of the house into an open-air living room. Enclosed on all four sides by the L-shaped residence and two new stucco privacy walls, the space could have felt dark and far removed from the water. Yet the house's glass framework provides see-through views to the Pacific. "When you live near the ocean and are accosted by the wind, it's nice to have the entertaining space in the most-protected area," Shrader points out.

Working with the project's interior designer, Lory Johansson of Ergo Design Works, a Los Angeles studio, Shrader chose a pewter shade of basalt for the interior and exterior floors. The 20-inch-square basalt pavers are the design's unifying element. When used indoors, the stone has a smooth finish; for the outdoor spaces, it has a textured, weather-friendly matte finish.

Tonal grays permeate other aspects of the scheme as well, reflected in the charcoal hand-troweled stucco walls, smoke-colored cushions and pillows, custom powder-coated aluminum planter boxes and slate-gray pebbles used for planting mulch.

To commemorate the project's completion, Rea and Paul suggested that Shrader invite his friends over to celebrate. He recruited as his co-host Julie Milligan, a fellow garden designer from Santa Monica. The pair planned the festivities and menu around a "sun, sea and sky" theme.

"We wanted it to be clean and simple, like this environment," Milligan says. She chose seasonal ingredients, freshly harvested from local sources. "We shopped at the Santa Monica Farmers Market for the vegetables and went to Santa Monica Seafood for the shrimp, oysters and scallops." Milligan and Shrader also picked edible ingredients from their own backyards and invited several guests to do the same.

They divided the after-hours cocktail party into two acts, coinciding with the sun's course as it moved toward the western horizon. Shrader

Guest Samantha Harris passes basil-pesto-topped crostini toast. **Opposite:** Shrader (center) gathers with friends and clients on the generous U-shaped banquette that he designed for Rea Laccone and Paul Perla (to the right of Shrader).

Clockwise from top left: Kumamoto oysters and fresh vegetables are grilled on the built-in barbecue; purple artichokes add color and texture to the floral arrangement; chilled oysters rest on ice piled inside a vintage metal box; Shrader calls this scene "a planted beach" — with New Zealand flax and grasses in a gravel bed and a functional-sculptural moss bench. **Opposite:** Guests transition to the ocean terrace as the sun moves westward. Shrader bartends at the basalt counter and converses with Rea and Paul (holding their dog).

encouraged Rea and Paul to join the gathering, along with several of his other clients, including Sue and Alex Glasscock, who arrived bearing produce harvested from their organic potager. (It was a magazine article about the Glasscocks' Shrader-designed landscape, also in Malibu, that prompted Rea to contact Shrader in the first place.)

Party guests entered the courtyard through a weathered teak door and walked past the calm reflection pool; its walled backdrop hides an outdoor shower. A mature olive tree, carefully saved during renovations, provided overhead shelter from the late-afternoon sun. Visitors' eyes were drawn through the glass-walled house toward the oceanside terrace, which hinted at the party's second act.

Milligan tailored the menu's first course to complement the day's warm temperatures. "We wanted everything to be fresh and light," she says. Highball glasses held individual portions of chilled seafood ceviche topped with lime wedges; platters of grilled asparagus and purple baby artichokes added fresh-from-the-market flavors. Basil harvested from the designer's own garden was chopped into homemade pesto for spreading on crostini toast. Dom Pérignon champagne and crisp Sine Qua Non white wines were poured.

The hosts arranged seasonal fare on a low, 6-by-6-foot weathered teak table. Custom designed by Shrader to match the courtyard's entry door, the cubelike table dominates the seating area and is surrounded on three sides by a U-shaped banquette. Piled with smoke-gray cushions and pillows, it's a curl-up-your-legs kind of setting. The table rolls away from the seating (thanks to hidden castors), making it easy to get cozy. "Eighteen people could sit here and cluster into smaller groups for conversation," Shrader explains.

Tucked behind the banquette is a built-in barbecue and food-prep counter, accessible to the kitchen. Some guests took turns grilling Kumamoto oysters and vegetables, while others helped pass trays of

The party continues with drinks around the fire and a lovely sunset over the Pacific. **Opposite:** Shrader sits on the corner of the raised fire feature, which he designed. Clad in basalt, the versatile design serves as a bench, a coffee table and a heat source on chilly summer evenings.

food. "It was a pretty effortless party," Milligan says.

Later, calming winds and the setting sun encouraged a change of venue. Shrader suggested everyone move to Rea and Paul's west-facing ocean terrace. While brief, the journey along a hedge-enclosed corridor created a contemplative interlude before partaking of the party's second course. A new, basalt-paved ocean terrace spans the width of the house and includes private gardens outside two guest bedrooms. A counter-high bar, also in basalt, was laden with Shrader and Milligan's savory-sweet menu: artisan cheeses, grapes and Syrah, also from Sine Qua Non, a Ventura County winery. "We thought the red wines and cheeses would be cozy and nurturing," Milligan says. An urn filled with purple artichokes and wild grape leaves lent color, shape and texture to the spread.

Positioned at the heart of the terrace is a basalt-wrapped fire feature, custom designed by Shrader. The heat source doubles as a cocktail table and bench. Its flames echoed the orange-red glow of the setting sun, drawing friends new and old near as they relaxed in armchairs and chaises. "This part of the garden is fairly limited in size, so I wanted to give it a warm element and make it a generous gathering space," the designer explains.

To Rea and Paul, the Malibu getaway is one of the only places they can relax and unwind. Rea loves the "boundaryless environment" that encourages her to easily move from indoor spaces to the open-air ones. "Sometimes when entertaining, we quietly sneak out here by ourselves," Rea says. Of course she's happy to welcome friends, even during sweater weather. "How lucky am I? Paul and I are both from New England, so we couldn't be more excited to live near the ocean and where we need our sweaters."

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 88

Across the country, the effects of climate change will vary, so gardeners will have to be on their toes and ready to adapt. In the West, the big issue will be less precipitation, but many gardeners are ahead of the game, with a water-wise approach already in vogue. Here at their Fort Collins, Colorado, home, authors and designers Scott and Lauren Springer Ogden put their xeriscape, regionally appropriate precepts to work, showing that good design can also be ecologically sound. To dig deeper on that subject, see their latest book, *Plant-Driven Design* (Timber Press).

LAUREN SPRINGER OGDEN

A CHANGE IN THE WEATHER

GLOBAL WARMING HAS BECOME A HOT-BUTTON ISSUE WORLDWIDE, BUT WHAT DOES IT MEAN IN OUR OWN BACKYARDS?

STORY BY JENNY ANDREWS

Being drought tolerant doesn't mean a garden has to be boring, and it doesn't necessitate gravel beds full of cactus (though that's one option in some regions). There are a host of plants, native and non, that are tough but beautiful and ready to take on a changing climate, such as bearded iris and foxtail lily (above left), yarrow and grasses (above right, top). In the xeric border at Denver Botanic Gardens (above right, bottom), color and variety are obviously rampant. **Opposite:** Designers as well as gardeners are on board with the water-conservative approach, such as Phoenix-based landscape architect Steve Martino, who specializes in Southwest-centric gardens; a curvy orange wall forms a backdrop for agaves, penstemon and other Western natives at a garden he designed for Arid Zone Trees nursery.

CLOCKWISE FROM LEFT: CHARLES MANN; ANDREW LAWSON; LAUREN SPRINGER OGDEN; RIGHT PAGE: JERRY HARPUR

Gardeners are gamblers. Every season, we roll the dice and hold our breath. Can we nurse new perennials through summer drought? Will there be enough snow to give peonies their beauty sleep? Was I pushing the envelope a bit far by planting that palm tree? Gardeners are a feisty, determined bunch, and we just keep spinning that wheel.

In the past several years, weather has been more a topic of conversation than usual. (I heard a story about the sun shining through a rain gauge catching a drought-besieged lawn on fire — now that's irony.) Gardeners know that the only constant is change, but lately it's more than the usual vagaries.

Bigger, more-significant changes are afoot, and based on a weighty accumulation of data, the finger is pointing at global warming. Though Al Gore's 2006 documentary, *An Inconvenient Truth*, was a watershed event for public consciousness, the scientific community — and the gardening community — has been watching and researching the situation for years. Now we're on alert for tipping points and wondering what our gardens will look like in the future. But Peter Del Tredici, senior research scientist at Harvard's Arnold Arboretum, cautions that "it's a mistake to think of climate change as this thing that's going to happen. It's already here." According to Frank Lowenstein, a senior manager in The Nature Conservancy's conservation strategies division: "Climate change is consistently moving faster than predicted. We'll see very dramatic changes even over the next 10 to 20 years. By 2100, Minneapolis could potentially have a climate like San Francisco."

Most people are up on the basics of the global-warming issue (greenhouse gases, fossil-fuel emissions, etc.). But here are a couple of stand-out statistics: The top 10 warmest years of the past century have occurred since 1990, and a 2007 report by the Intergovernmental Panel on Climate Change (IPCC) predicts the average surface temperature of the Earth will continue to increase by 2 to 11.5 degrees F by the end of the 21st century (1 degree can sometimes make a profound difference in the garden). There are a very few dissenting scientists who dismiss global warming, but even most of the ones who contend that CO^2 from human activities isn't the predominant contributing factor don't argue that climate change is a reality.

There have been some disconcerting predictions: no more cranberry bogs, kudzu breaching the Mason-Dixon Line, ultratoxic poison ivy, a host of states saying goodbye to their state flowers, mega storms and dust-bowl type droughts. But there are what could be considered silver linings: longer growing seasons, mild winters, broader plant palettes. If you're still thawing out from subzero temperatures in

Opposite: Climate changes will mean some plants might no longer be suited to our gardens, but others are waiting in the wings. Here, an international mix of shade lovers comes together at Plant Delights Nursery in North Carolina. The Northwest will probably be one of the last parts of the country affected by global warming, though nurseries such as Mesogeo near Seattle (above left) have been pushing the envelope with plants from around the globe, including tropicals and Mediterranean-zone species. Cistus nursery owner Sean Hogan's own garden holds several surprises, like a towering specimen of *Tetrapanax papyrifer* (above right, top). Some Mediterranean plants are adaptable enough to be wise choices across the continent, such as catmint, *Nepeta* x *faassenii* (above right, bottom).

LEFT PAGE: ROB CARDILLO; RIGHT PAGE, CLOCKWISE FROM LEFT: TERRY MOYEMONT; CHELSEA STICKEL; MARIANNE MAJERUS

Chicago or Fargo, you might be thinking that warmer winters sound just dandy. But as interconnected as the natural world is, you can bet it's not a simple list of pros and cons (warmer winters also mean more pests). And the list isn't the same for different parts of the globe and from one region of the United States to another.

The big story in California and the Southwest will be water, or the lack of it. This is nothing new, but expected to intensify. The stress put on resources (particularly water) by the continuing flood of transplants who have taken the directive to "go west" to heart, is a big factor. And higher temperatures could affect everything from the quality of Napa grapes to the threat of fire damage to saguaro cactus. According to David Wolfe, professor of horticulture at Cornell University: "There's not much good news for the West. There, hotter is not better."

But gardeners out West are ahead of the game, having touted the ecological wisdom of dry gardening for years. Authors and garden designers Scott and Lauren Springer Ogden have made it their mission to promote diversity in design, locally appropriate plants and a water-wise mentality. "Our approach is: What will have minimal impact; what can we grow here without having to make a lot of changes?" And the plant choices for the western U.S. are numerous and stunning; just visit the Water-Smart Garden at Denver Botanic Gardens for a peek at the possibilities. The Northwest could be one of the last regions to feel any impact from climate change, though gardeners there are numerous, avid and watch the weather like meteorologists. Several nurseries, such as Mesogeo on Bainbridge Island and Cistus near Portland, are already pushing the envelope by growing tropical and Mediterranean-zone plants. In the Southeast, the problem won't be a lack of water per se, but it could be feast or famine, fierce storms or drought.

In a northern swath from New England to the Dakotas, warmer temperatures will be a bigger issue than precipitation, but one end result could be a broader spectrum of plants to play with. In the New York Botanical Garden's Ladies' Border — where the staff has long been experimenting with zone pushing — southern magnolia, camellias and crape myrtles are already at home. This "zone creep," as Wolfe calls it, has been marching northward for some time. Tony Avent, owner of Plant Delights Nursery in North Carolina, points out that plants marginally hardy for him in the early '90s have been totally hardy for the past 15 years. Gardeners have been awaiting a new USDA Plant Hardiness Zone Map, which has yet to hit the streets. But in 2006, the Arbor Day Foundation came out with its own map, showing marked zonal movement northward for everybody, in some cases by two zones.

As things shift, there could be disconnects. Some species will adapt

One important aspect of climate change is "zone creep." Already in places like the New York Botanical Garden, formerly nonhardy plants like camellias (above left), southern magnolia and crape myrtles have settled in. **Above right, top:** In states like Tennessee, plants such as pineapple lily (here a purple-leaved form at Plant Delights Nursery) that previously were marginal, have been hardy for the past 10-plus years. Another sign of change has been the early flowering in the Northeast of trees like ornamental cherries (above right, bottom). **Opposite:** Global warming could also mean disruptions in natural communities as some species shift and others don't, though tough native species with a broad range of habitat, like blue phlox (*Phlox divaricata*), might be one of the lucky adaptable ones.

CLOCKWISE FROM LEFT: MARIANNE MAJERUS; SAXON HOLT; MARIANNE MAJERUS; RIGHT PAGE: KEN DRUSE

better to climate change than others. Entire natural communities won't just pull up stakes and move north — some species will go, some won't. This could cause serious "decoupling" according to Wolfe: Plants and pollinators, pests and predators could get separated. Wolfe admits it's hard to predict what the complications will be, but it could get messy. There have already been changes in bird migrations and bloom times. A Smithsonian study shows that the cherry blossoms in Washington, D.C., now flower a week earlier than they did 30 years ago.

It's tempting to hit the panic button, but a better approach is to be realistic and proactive. As Del Tredici says, "It's not the end of the world, but it will be a totally different world." Todd Forrest, vice president for horticulture and living collections at NYBG, says our response to climate change should be two-pronged: mitigation and adaptation. Many of us are already driving hybrid cars and switching to reusable shopping bags. Some are taking it further: My neighbors installed solar panels on their roof, and my cousin Rita started a recycling program in her community near San Antonio. As Blythe Thomas, spokesperson for The Nature Conservancy says, such individual efforts "open your mind about what more you can do — it's a domino effect."

Having a finger on the pulse of the natural world puts gardeners in a unique position. Says Forrest, "Gardeners are ambassadors for nature, and they can educate the rest of the population." And a lot of us are already following the right precepts (composting, backing off on chemicals, etc.), though maybe without realizing they help moderate global warming. Del Tredici adds that we should also alter our aesthetics — let go of that perfect lawn, tolerate a few spots on the apples. There is still much to do, and developers and municipalities need to get up to speed as well (a case in point in Arizona: drought-tolerant plants paired with an irrigation system designed for water-needy landscaping).

As we move further into a changing climate, we'll need to reassess and make adjustments. Wolfe suggests the concept of a "Victory Garden for the 21st century," with gardeners leading the charge. Cameron Wake of the University of New Hampshire's Institute for the Study of Earth, Oceans, and Space says, "What's new today is people have become a driving force, a geologic force." Our activities might have exacerbated and accelerated global climate change, but we also have the power to lesson the impact. Says Wake, "The choices we make now will determine the climate that our children and grandchildren will inherit."

For more on how gardeners can affect and respond to climate change, see gardendesign.com/climate.

groundbreaker

OLIVIER FILIPPI

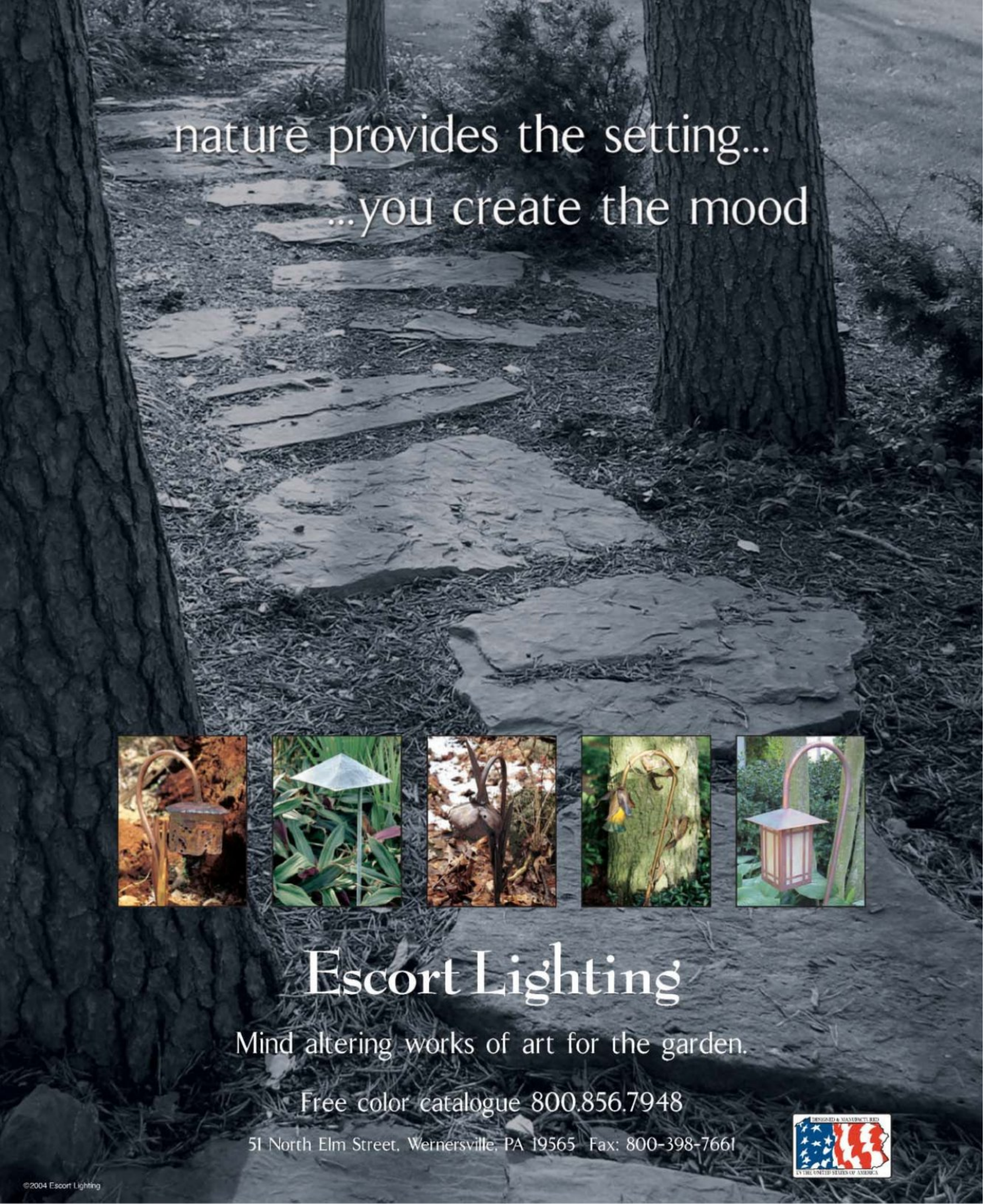
Dry-gardening discoveries from a Mediterranean plantsman

STORY BY LOUISA JONES ■ PHOTOGRAPHY BY BÉATRICE PICHON-CLARISSE

Left: At his nursery in southern France, facing the oyster beds of Sète, Olivier Filippi (below) tests drought-tolerant plants from around the Mediterranean basin. His method of dry gardening on gravel is inspired both by local landscapes and by British plantswoman Beth Chatto, who in turn got her ideas in New Zealand.

IN 29 B.C., THE POET VIRGIL WARNED ROMAN FARMERS TO avoid rocky, rosemary-covered slopes, which only bees can love. In 2009, French nurseryman Olivier Filippi recommends these same landscapes as a model for gardens that are ecological, economical and breathtakingly beautiful. Today, when all continents are threatened with dramatic climate variation, chemical pollution and unprecedented water shortages, his approach is changing minds and methods at a great rate. Olivier insists that drought and poor soil should not be approached as a limitation but as an opportunity for gardeners to experience new pleasures in harmony with, and not in opposition to, nature's own designs.

The Filippi nursery is situated in the Languedoc region of southern France, just west of Montpellier. Here, Olivier and his wife, Clara, test the growing conditions and, above all, the drought tolerance of hundreds of taxons (species, varieties and cultivars) collected on their travels. Both are serious scientific plant hunters. In their camper truck, they spend weeks every year exploring remote landscapes, taking notes, cuttings and seeds where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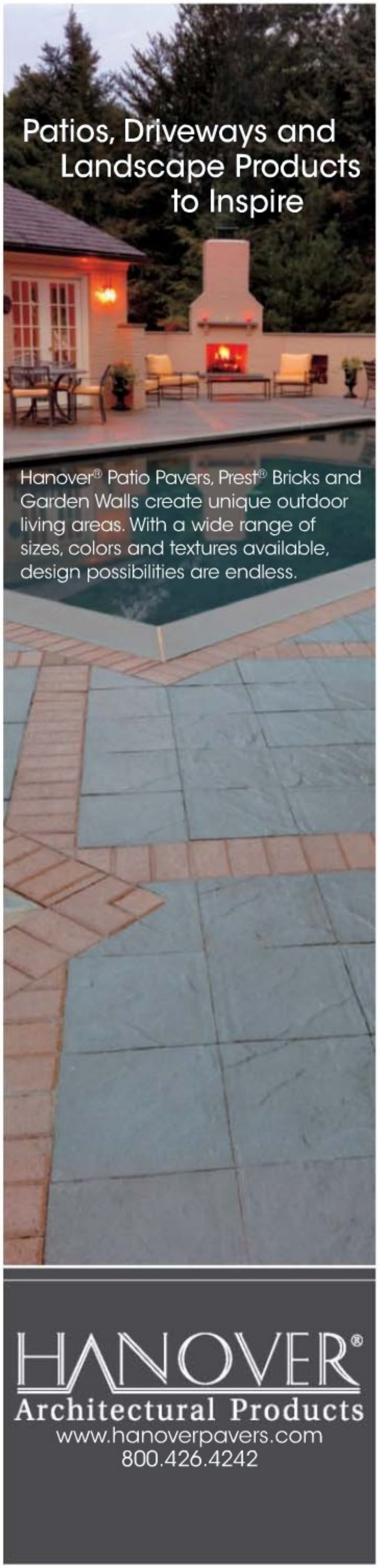

Dry gardening in the Filippi style means enjoying a vast new range of plants but also experiencing even small spaces as miniature landscapes. Here the mix includes *Helichrysum orientale* and *Dasylirion wheeleri* in flower.

permitted. In Sicily, they observe unusual ecosystems that mix plants from both the eastern and western Mediterranean. In Ireland, they explore the mineral "karst" landscapes of the Burren. In Minorca, they note what grows well in drystone walls. In Mallorca's Sierra de Tramuntana mountains, they look at groundcovers. The scrublands that inspire them are the French *maquis* (high ground covered with thick vegetation) and similar landscapes in Greece, Crete, Spain and Morocco. Their research puts them in the heart of the debate over invasive species, and more and more, they promote proven species, "local" insofar as they originate in countries surrounding the Mediterranean Sea, "exotic" because they are new to the gardening public.

When purists object, for example, to the migration of *Medicago arborea* from the inlets of Mallorca to the inlets of Marseilles due to global warming, Olivier cannot agree. For him, living ecosystems develop like a movie and are not like a snapshot, fixed once and for all. The Filippis promote beautiful plants with similar biomes (ecological communities) with a view to enriching the palate of local gardeners. However, they refuse to sell species identified as invasive and carefully label those that are protected. They also grow national collections of cistus and oleanders, and backup collections of other species for botanical gardens.

Garigue or "dry" gardening, as it has become known, is sweeping France and Europe. Olivier's recently published *The Dry Gardening Handbook*, translated into five languages, recommends plants that thrive in poor soil, and gives practical advice regarding drainage, mulching and more. Among the Filippi specialties are *Euphorbia*, *Asphodelus*, *Cistus*, *Stachys*, *Santolina*, *Artemisia*, *Rosmarinus* and particularly *Phlomis*, of which they have one of the world's best collections. His nursery catalog has nearly 80 well-documented pages of perennial plants alone (available on the Internet), but they do not deliver outside France.

Olivier is also interested in ethnobotany, the study of how human life and plants interact. The Languedoc region where he lives has many sites of wild and spectacular beauty as well as Neolithic remains, and it can be hard to distinguish the effects of natural energies and those of human activity. The mounded shapes typical of dry gardens might have been carefully pruned, but also might be formed by wind pressure or grazing sheep. Gardening for the Filippis is a dialogue with nature, beneficial for both sides, like the age-old customs of drystone building or the pruning of fruit trees.

Propagating plants is Olivier's great passion, and he has even invented a new type of pot to encourage healthy, extensive root systems that can withstand poor conditions from the moment they are planted out. These long-shaped pots prevent encircling roots and encourage downward growth. Watering needs are minimal even in the first year of planting. "We try to imitate what happens in nature," he explains. Customers looking at only the top growth often find his plants small compared with the lush offerings of other nurseries, but the pepped-up

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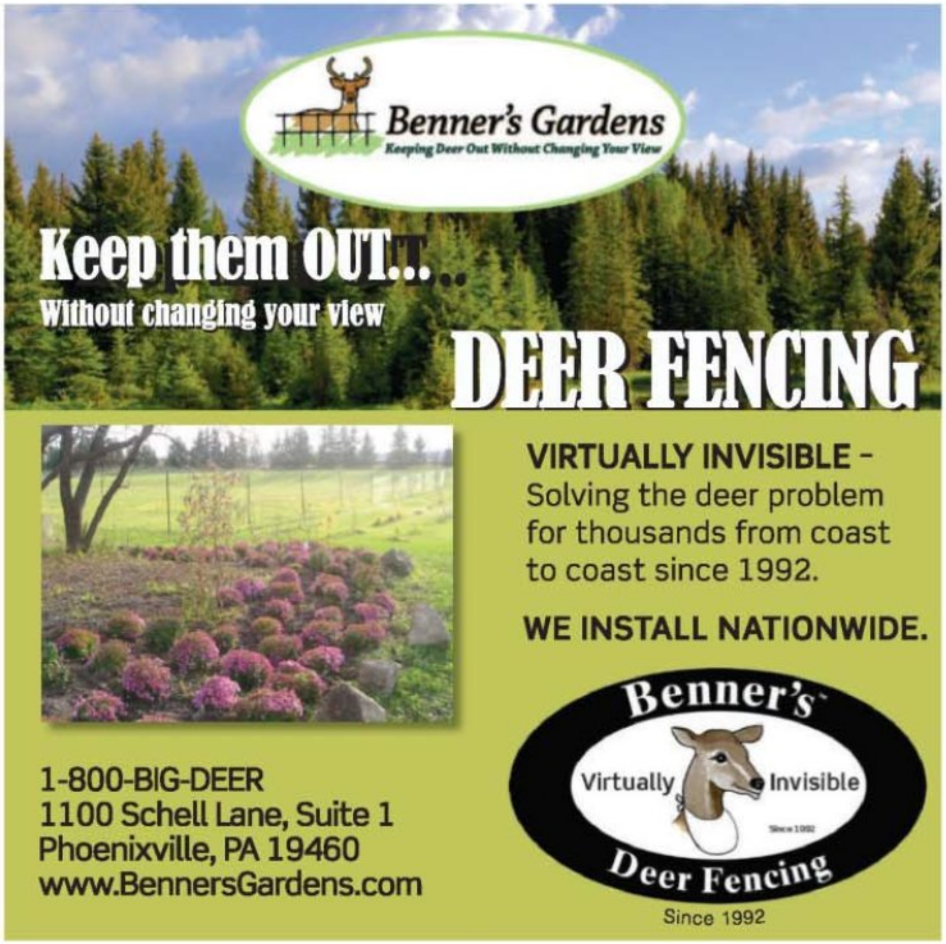
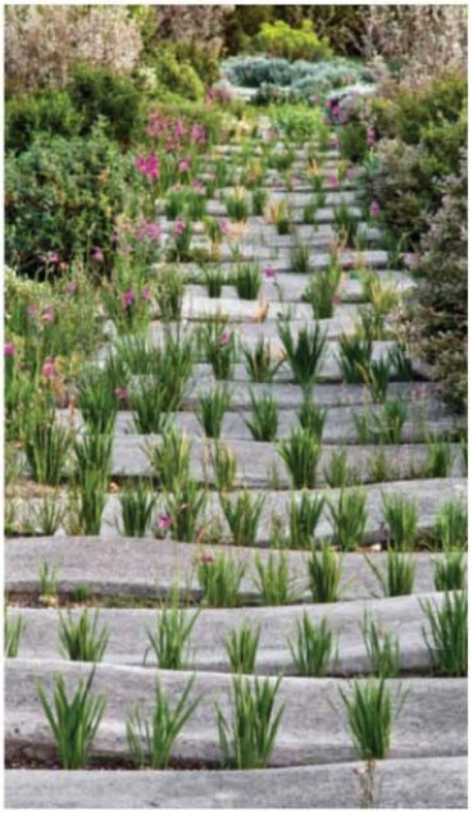




At the Château Le Plaisir near Avignon, in the dry gardens planted by the Filippis, plants are allowed to self-sow among giant paving blocks, species such as *Gladiolus byzantinus*, *Stipa tenuissima* and *Sisyrichium striatum*.

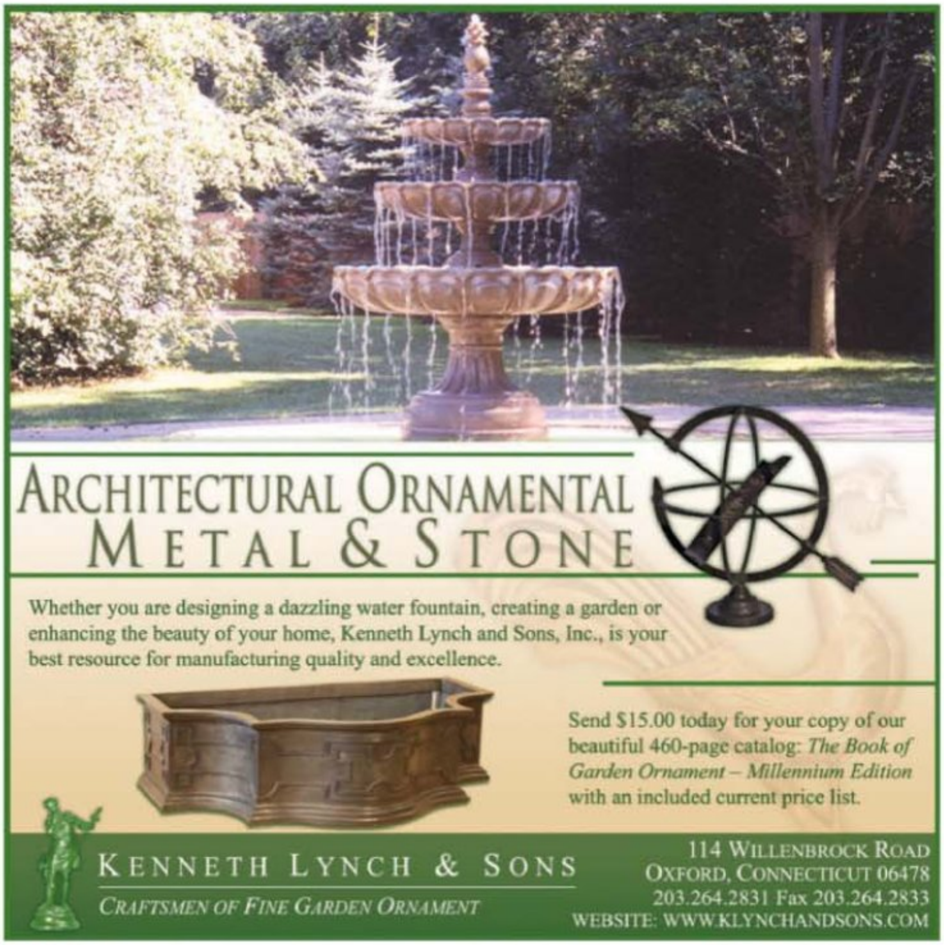
plants often die fast in the ground, whereas the tough, smaller ones are made to last.

Dry gardening the Mediterranean way offers not only a new plant palette but also a different sense of space. The Filippis have made a specialty of lawn substitutes but encourage clients to think small — 20 or 50 square meters rather than 200. Their approach features a kind of layered, ground-cover gardening on a larger scale, with plants that are low, shrubby, spreading or mounding, grouped in successive planes. Uprights like cypresses and taller shrubs add vertical accents. One function of lawns in English-style gardening is to allow you to stand back and look, admiring from a distance a sequence of pictures featuring a floral display against a flat green backdrop. Mediterranean plantings rarely stand out against a hedge — indeed the Filippis discourage monoculture either on the ground, as lawn or as growing walls. Often the wavy foreground will open onto the surrounding landscape, or at least a wildlife-friendly mixed shrubbery, which makes for

irregular depth of field. Such a garden, like the landscape it imitates, surrounds you in waves and billows, so you can touch and smell as you go. Flat surfaces — clearings and paths — are often paved, but Olivier recommends a number of low-growing carpet plants, besides the commonly used Asian ponysfoot (*Dichondra micrantha*) and mascarene grass (*Zoysia tenuifolia*). He always points out potential drawbacks: The popular *Phyla nodiflora* (or lippia) turns yellow in winter, although it can be interplanted with woolly gray *Achillea crithmifolia* for year-round interest. Moreover, a solid carpet of one type of plant shows up any weed immediately, whereas in a tapestry, self-sowers might be welcome.

Visitors to the Filippi nursery can visit beautiful gardens, which serve both to show off available plants and as carefully monitored experimental plantings. Each taxon is carefully labeled: for example, the 25 different shrubby germanders (*Teucrium*) with pink, blue or white flowers. Most visitors come in spring when garigue shrubs, perennials and bulbs are in full flower. Summer dormancy is a characteristic of Mediterranean climates, with some exceptions like oleander, but most species have evergreen or evergray foliage, and so make summer gardens that are cool and soothing in the heat. Olivier and Clara love January, the quiet time for them before they set off to find new horizons. All year round, their enthusiasm is contagious. Looking down at a box of young plants just germinated, Olivier says, "You bend over and see a whole forest!"

The Filippis have become stars overnight — after decades of hard work. When Clara is asked how she feels about this, she says, "For me, he will always be that guitar player I met years ago." They are naturally discreet and private people, but the performer in him surfaces again now and then: Invited to speak at the Mediterranean Garden Society's meeting in Athens in 2007, Olivier chanced to find in a pile of garbage on the street, just hours before his lecture, a dead tree trunk with a badly tangled rootball. To Clara's horror, he sorted out of the same pile a smelly black plastic bag to hide his find, which he brought with him on stage. All through the lecture the rather conservative audience was intrigued and a little shocked by this mysterious bundle, unveiled in a dramatic concluding gesture that proved everything he had just said. One good piece of garbage is worth a thousand words.



sourcebook

FRESH (p. 15)

TILES IN BLOOM

Cerviva
011-39-0536-998-750, cerviva.it

EmilCeramica
703-751-3645, emilamerica.com

Florim
011-39-0536-840-111, rex-cerart.it

Rebecca Cole
800-680-8453, imaginetile.com

Tile of Spain Branded Manufacturer Grespania
011-34-964-344-411, grespania.com

WAY HOT

A few select sources for Way Hot plants are listed below, but local garden centers might also carry them, as well as other mail-order sources.

***COSMOS BIPINNATUS* DOUBLE CLICK 'ROSE BONBON'**
Thompson & Morgan
800-274-7333, tmseeds.com

***HEMEROCALLIS* 'FOOLED ME'**
Circle H Growers
406-846-2304, circlehgrowers.com

Garden Crossings
616-875-6355, gardencrossings.com

Walters Gardens
Wholesale only
888-925-8377, waltersgardens.com

***HIBISCUS* 'JAZZBERRY JAM'**
Circle H Growers
406-846-2304, circlehgrowers.com

Garden Crossings
616-875-6355, gardencrossings.com

Van Bourgondien
800-622-9997, dutchbulbs.com

Van Dyck's Flowerbulbs & Perennials
800-248-2852, vandycks.com

Walters Gardens
Wholesale only
888-925-8377, waltersgardens.com

***HYDRANGEA MACROPHYLLA* LET'S DANCE™ 'MOONLIGHT'**
Garden Crossings
616-875-6355, gardencrossings.com

Proven Winners
Retail locator, provenwinners.com

Spring Meadow Nursery
Wholesale only
800-633-8859
springmeadownursery.com

Stargazer Perennials
stargazerperennialscatalog.com

***IRIS ENSATA* 'RUFFLED DIMITRY'**
Heronswood
877-674-4714, heronswood.com

***RANUNCULUS* BLOOMINGDALE 'PURPLE SHADES'**
Check with local garden centers. For more information, see sakata.com. For seeds of the Bloomingdale series, see B&T World Seeds (b-and-t-world-seeds.com), Chiltern Seeds (chilternseeds.co.uk) and Pase Seeds (paseseeds.com).

PLANT PALETTE (p. 24)

For more info on the Annual Caladium Festival, see lpfla.com.

A variety of caladium cultivars are usually available from local garden centers, but they can also be ordered from several mail-order nurseries:

Bates Sons & Daughters
863-465-3274, caladiumsonline.com

Brent and Becky's Bulbs
877-661-2852, brentandbeckysbulbs.com (also offers Thai caladiums)

Caladium World
863-385-7661, caladiumworld.com

Fancy Plants Farms
800-869-0953, caladiums.com

Happiness Farms
866-892-0396, happinessfarms.com

Park Seed
800-213-0076, parkseed.com

THAI CALADIUMS

Hines Horticulture
Wholesale only
Thai Delights Caladiums
hineshort.com

Hort Couture
Taste of Thailand Caladiums
hortcoutureplants.com

Asiatica
asiaticanursery.com

SWATCH WATCH (p. 36)

CHAIRS

Brown Jordan
Calcutta II Armchairs
800-743-4252, brownjordan.com

TABLEWARE

The Conran Shop
Patterned tableware, Margherita by Missoni. White tableware, Bath by Terence Conran. 866-755-9079, conranusa.com

LOCATION

Residence by Irvin Construction Company Inc.
Lake Mary, FL
321-832-1305, irvinconstruction.com

FOOD

Pastries by Design
Lakewood Ranch, FL
941-567-4061, pastriesbydesign.com

POT BOUND (p. 56)

p. 2: Sommar pot by Ikea planted with corkscrew rush (*Juncus effusus* f. *spiralis*) and fiber optic grass (*Isolepis cernua*). Photographed in the Japanese Garden at Cheekwood.

LOCATION

Cheekwood Botanical Garden & Museum of Art
Nashville, TN
615-356-8000, cheekwood.org

PLANTS

Thanks to the following for providing grasses and other plants:

Hewitt Garden & Design Center
Franklin, TN
615-661-6767

Hort Couture
866-955-4678, hortcoutureplants.com

Itsaul Plants
Wholesale only
itsaulplants.com

Moore & Moore West Garden Center
On site only
Nashville, TN
mooreandmoore.com

Novalis
Retail locator, novalis.com

Proven Winners
Retail locator, provenwinners.com

Randolph's Greenhouses
Jackson, TN
731-422-2768
randolphsgreenhouses.com
(A program given by Rita Randolph was the inspiration for this story.)

CONTAINERS

Campania
(Wholesale only. Website has a retail locator. Retail price varies according to store.)
p. 60, bottom: Small Giulia Planter
p. 61: Obsit Square Planter
p. 63, bottom: Olivia Planter in Carnaby Street Orange
campaniainternational.com

Eye of the Day
p. 63, top: terra-cotta pots, price available upon request. If these particular pots are out of stock, Eye of the Day has similar styles.
Carpinteria, CA
805-566-0778, eyeofthedaygdc.com

Frontgate
p. 56: Terazo Planter, $225
West Chester, OH
888-263-9850, frontgate.com

Living Green
p. 59, top: #236 by Gladding, McBean, bronze glaze, $828
p. 59, bottom: zinc pots, $180 for set of three
p. 60, top: #72 Pot by Gladding, McBean, graphite, $1,323
San Francisco, CA
415-864-2251, livinggreen.com

Seibert & Rice
p. 62: Messina Vase, $1,125
Short Hills, NJ
973-467-8266, siebert-rice.com

Vestrivas
p. 58: Mars Pot, 24 inches tall, Earth, $3,250
831-457-6599, vestrivas.com

SUNSET SOIREE (p. 64)

Landscape design and custom pieces including banquette, teak coffee table, fire feature and aluminum planter boxes:

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Shrader Design Inc.
West Hollywood, CA
310-659-5315, shraderdesign.com

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800-717-8325,
sutherlandfurniture.com

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310-287-0142, ctmtile.com

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JANUS et Cie
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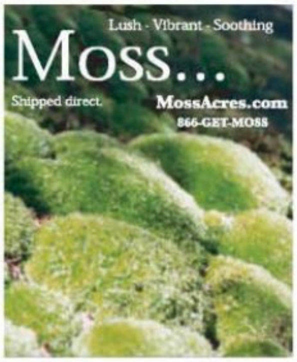

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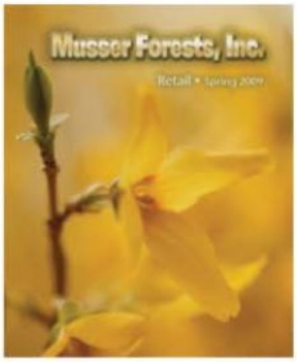

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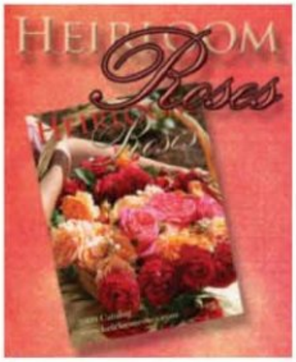

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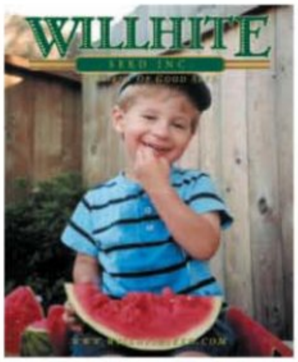

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on design

DAN HEIMS: STYLISH SCIENCE

Blending science and art, Dan Heims (below), co-owner of Terra Nova Nurseries in Oregon, draws inspiration from natural areas like the Olympic Peninsula (bottom) and channels it to create a wealth of new plants, like *Heuchera* 'Electra' (left).

It all started with a 29-cent velvet plant on his dorm-room windowsill. After that, Dan Heims was hooked on plants. Since then, his high-tech methods have put hundreds of knee-weakening cultivars into the hands of gardeners and designers, produced by his wholesale tissue-culture and breeding nursery near Portland, Oregon. A lecturer, plant hunter and admitted plant fanatic, Heims is credited with making foliage a megastar in the landscape. Known for his astonishing array of *Heuchera* cultivars ("No, we're not finished yet"), he continues to be blown away by the diversity of plants: "It's a miracle to see a begonia seed the size of a speck of dust grow into a mature plant with a leaf color and shape that no human has seen before." – Jenny Andrews

Q: Terra Nova wows us with new plants every year. What can we salivate over in 2009?

A: On average we introduce 14 plants annually, but in 2009 some 60 new plants are coming out — including everblooming coreopsis in an entirely new color range and echinaceas that Allan Armitage says will make us completely rethink the genus.

Q: You love all your plants, but are there favorites?

A: *Begonia, Heuchera, Heucherella, Calathea, Philodendron*. And I have 65 cultivars of Japanese maples in my one-third-acre garden. Walking under them is like being in a cathedral.

Q: Tissue culture is the "brave new world" of the plant business. What got you started?

A: I saw a photo of a tissue-culture lab owner with a bank of *Hosta* 'Patriot' by his pool. At the time, 'Patriot' was selling for $100 a plant. I asked my future business partner, Ken Brown, who was a food microbiologist, "Could we do a lab?" In three years, we went from "garage band" to rock-star status.

Q: What does a plant need to make you say "aha"?

A: My radar, or "green-dar," is going all the time, and it's easy to become "chlorophyll-blind" when you're exposed to too many plants. It takes a plant with a real wow factor to grab my attention, like a flower or leaf color that didn't exist before. But I'm never jaded — it's the best kind of work.

Q: Do you see yourself primarily as a scientist?

A: I'm a hybrid between a lover of technology and a lover of nature. My most romantic vision is the mossy woods on the Olympic Peninsula. Anywhere there is light, moisture and a bit of soil, there is life.

CLOCKWISE FROM TOP LEFT: CHELSEA STICKEL (2); MARC MUENCH/ALAMY

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